

TWENTY-FOUR PAGES



THE NEW YORK



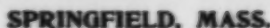
DRAMATIC MIRROR

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PRICE TEN CENTS





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CORRESPONDENCE

ALABAMA.

BIRMINGHAM.—BIJOU THEATRE (Edward E. Williams, mgr.): The Light House by the Sea closed successful week 8-15; co. displayed fair ability; scenery unusually attractive. Wells-Dunne-Harlan co. opened 15-22 in the Sea Waves to crowded house; excellent business; scenery and costumes splendid; principals well cast, and enthusiastic applause attended to popularity of co. My Friend from India by same co. 23-27.—**JEFFERSON THEATRE**: Rose Martini in the Hopkins & Co. Saddle Martinet in his Excellency the Governor 10. Four Cabs 11. Nat Goodwin in a Gilded Fool 12. John Drew 13. Floradora 17. Richard Mansfield 18.—**ITEMS**: Fannie Frankel appeared in the above co. and was well received. Also Sophie Chiffon has become a member of this co. On Monday, 22, a special matinee will be given for benefit of Hillman Hospital, the gross receipts being divided equally. A rumor, which seems to be entirely credence, states that Jake Wells will acquire control of East Lake Park, and that he and the local street railway co. will spend in the neighborhood of \$20,000 in improvements. Should this be successfully accomplished first-class attractions will be placed on the grounds, besides numerous other midway novelties.

MONTGOMERY.—McDONALD'S THEATRE (G. F. McDonald, mgr.): Mrs. Wicks of the Cabbage Patch (local) 11; packed house. The Metropolitan Burlesque. **MONTGOMERY THEATRE** (Hirsch Brothers, mgrs.): Peck's Bad Boy 9; packed large house. Creators' Band 10; very poor business. Saddle Martinet in his Excellency the Governor 13; good performance. Fair business. Four Cabs 17. King Dodo 18. Floradora 19. Haverly's Minstrels 20.

MOBILE.—THEATRE (J. Tannenbaum, mgr.): Creators' Band 8; delighted fair attendance. The Runaways 9; matinee was thoroughly enjoyed by large house. Saddle Martinet in his Excellency the Governor 11; matinee; performance good to average. Business fair. C. Goodwin 13, matinee. In a Gilded Fool; play and star excellent; attendance large. The Stocks 22. Lewis Morrison 23. Fate Comedy co. 23-March 4.

UNION SPRINGS.—ELEY OPERA HOUSE (Henry J. Rosenthal, mgr.): Fayton Sisters in Little Alabama 8; co. good; business good. Fate Comedy co. 15-17 opened with Country Boy to capacity; audience pleased. Helen May Butler Band 25.

ARIZONA.

TUCSON.—OPERA HOUSE (A. V. Grossetta, mgr.): Comet Stripes 10; co. to fair business. A Little Obedience 15. William H. Wilson 17. Andrew Robson in Richard Carvel 19. Harold Bauer, pianist, 20.

ARKANSAS.

LITTLE ROCK.—CAPITAL THEATRE (R. S. Hamilton, lessee and mgr.): A Country Kid 9; fair performance to light business. Katherine Willard in Flower Behind the Throne 10; fair business; excellent performance. Harry Beresford in The Professor's Love Story 11. When Knighthood Was in Flower 12; fair business; excellent performance. The Wizard of Oz 13; good performance. The Runaways 14. Co. 15-17. Sweet Clover 18. Miss Hursey from New Jersey 19. Weary Willie Walker 20. Uncle Josh Spruceby 21. Tim Murphy 22. Rose Coghlan 23. The Headwaters 24. Al. H. Wilson 25. Alice in Wonderland 27. Irving French co. 28. March 1. The Runaways 2. Woods and Brizes 3-5. Marie Fontaine 7-11. Floradora 12. Lost River 13. Andrew Robson 16. Frank Delton 17. Billy Kerns 18. Peruch-Belden 21-22. Life's Mistake 23. Peruch-Belden 24-26.

PINE BLUFF.—ELKS THEATRE (Clarence Phillips, mgr.): Kathryn Willard in Power Behind the Throne 8; very good; fair house. When Knighthood Was in Flower 10; exceptionally clever co. to good house. A Country Kid 11; very poor business and house. Harry Beresford in The Professor's Love Story 13; co. well received; fair house. Wizard of Oz 15. Valley Forge 16. Sweet Clover 20. Rose Coghlan 23. Head Waters 24. Tim Murphy 25. The Runaways 26. March 3. Bobby and Marie Fontaine 7. G. Gay M. Goldstein 9.—**ITEM**: Harry Beresford made such a hit in The Professor's Love Story that he was induced to play a return date in the near future.

HOT SPRINGS.—GRAND OPERA HOUSE (Brigham and Head, mgrs.): The Power Behind the Throne 9; big house; good play; greatly pleased audience. The Minister's Son 10; fair house. When Knighthood Was in Flower 11; good house and play. Harry Beresford in The Professor's Love Story 13; fair house; fine play; pleased audience. The Wizard of Oz 14. At Valley Forge 17. Sweet Clover 19. Uncle Josh Spruceby 20. Rose Coghlan 22. The Headwaters 24. Tim Murphy 24. Al. Wilson 25. Irving French co. 26, 27.

FORT SMITH.—GRAND OPERA HOUSE (Edward S. Stable, mgr.): Harry Beresford in The Professor's Love Story 10; excellent performance to small audience. Katherine Willard in Flower Behind the Throne 11; good performance. Fair business. Wizard of Oz 12; S. R. O.; audience highly pleased. Uncle Josh Spruceby 13; good business. Irving French co. 15-20. Marie Fontaine 21, 23. Telephone Girl 24. Marie Fontaine 25. Irving French co. 26-28. March 3. Cobb 4. Middleton Stock co. 7-9. Floyd Brizes co. 10-12.

JONESBORO.—MALONE THEATRE (H. W. Applegate, mgr.): Holden Stock co. 9-13; good co.; fine business. Sweet Clover 15. Woods and Brizes Stock co. 18-20. The Headwaters 26. Uncle Josh Spruceby 27.

MARIANNA.—IMPERIAL THEATRE (I. B. Katsenstein, mgr.): Middleton Stock co. 15-17, presenting in Old Virginia Happy Holligan. The Prince of Lovers. Miss Hursey from New Jersey 23.

MENA.—OPERA HOUSE (Donaldson and Shoup, mgrs.): Uncle Josh Spruceby 15; fair co.; good house. Captain C. T. Allen 16; good co.; small house. Milton Comedy co. 20. Albert Taylor Stock co. 24-26.

CALIFORNIA.

SAN JOSE.—GARDEN THEATRE (Stanley Ross, mgr.): Sun's Minstrels 7; first-class show; good business. Down by the Sea 14. Georgia Minstrels 15. Circumstantial Evidence 20.—**VICTORY THEATRE** (Olivier Morisco, mgr.): Lost River 9; very fine production; poor business. Ward and James 6; fine co.; good business. Eternal City 10; fine co.; good business. Georgia Minstrels 11; fine co. and good business. Eagles 25. Sam Harbor March 6. Frank Bacon 13. St. Patrick's Bazaar 17. Human Hearts 18. Dan Sullivan 20. Winsome Winnie 26. Eric of Sweden 27.

OAKLAND.—MACDONOUGH THEATRE (Hall and Barton, lessees): A Chinese Honeycomb 8-10; fine performance and elaborate scenic effects; house sold out at each performance. The Eternal City 11. 12; excellent production to S. R. O. Devil's Auction 13; performance good; fair business.—**NEW THEATRE** (Charles E. Cook, mgr.): Mahara's Minstrels 8-14; good performance; business hardly satisfactory.

FRESNO.—BARTON OPERA HOUSE (R. G. Barton, mgr.): Down by the Sea 5; ordinary co. to poor house. Edward Morgan in The Eternal City 8 to capacity. Georgia Minstrels 10; co. and business fair. Sandy Bottom 11; poor co. to poor house. Circumstantial Evidence 13. Denman Thompson in The Old Homestead 15. Chinese Honeycomb 18. Weber and Fields 26.

SAN DIEGO.—ISIS THEATRE (H. C. Wyatt, lessee and mgr.): Richard and Pringle's Minstrels 1; good co.; pleased large house. Andrew Robson in Richard Carvel 8; very good co. and house.

MARYSVILLE.—OPERA HOUSE (One Night in June 8; poor house and show. Wiedemann's Big Show 8-11; small houses; poor show. Murray and Mack 23. Sam Harbor 27.

WOODLAND.—OPERA HOUSE (E. C. Webber, mgr.): Devil's Auction 8; good co.; packed house; appreciative audience. Wiedemann's Stock co. 15-20.

COLORADO.

COLORADO SPRINGS.—GRAND OPERA HOUSE (S. N. Nye, mgr.): Howard Kyle in Rosemary 10; poor house; poor piece; capable co. David Harum 13 to good business; good co. and performance. Alphonse and Gaston 19. Charles B. Hanford in Richard III 20. Way Down East 24. A Chinese Honeycomb 26. The Silver Slipper 27.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, mgr.): Russell H. Conwell, lecture, 8; large audience. David Harum 10; large and well pleased audience.—**NEW AUDITORIUM** (J. B. Boyer, mgr.): Sherman's Grand Concert co. 8; fair business. Stetson's U. T. C. 13.—**ITEM**: Order of Eagles gave a smoker 12.

GREELEY.—OPERA HOUSE (W. F. Stephens, mgr.): Ward and Wade's Minstrels 11; fair business; some fine specialties. Alphonse and Gaston 20. Way Down East 30.

CONNECTICUT.

BRIDGEPORT.—SMITH'S THEATRE (Edward C. Smith, mgr.): The diminutive Gabriel is Buster Brown to the life and the capital in the above co. The performances 11 and 13 excellent; the house was practically sold out. Sandwiched between the Buster Brown dates Kyle Hellew and E. M. Holland brought on Hattie Lee, which prospered amazingly at the box office and gave much pleasure to the R. O. audience. Dave Devil Dorothy was notable 15, 16 as

showing the hard work of W. H. Conley to please. Tantalus, bright, witty and full of life, the performance of The Prince of Lovers 17 more than exceeded anticipations, and the whole co. got unstinted applause. Kara Kendall's The Vindicator Boyer 18. Why Girls Leave Home 19. Arrah-na-Pogue 22. 23. Chinese Honeycomb 24. Eternal City 25. Zaza 25-27.—**ITEM**: Only by persistent effort of Manager Jones was the performance of The Prince of Lovers made possible 17, owing to the hold-up of the scenery and costumes by the railroad co. outside the city. This happened rather too frequently to be entirely forgivable, and merits concerted efforts on the part of managers to secure better service.

HARTFORD.—PARSONS THEATRE (H. C. Parsons, mgr.): Mildred Holland in The Triumphs of an Empress 11, 12; fair business; evidently a mistake was made by her management in raising admission to \$1.50, as on former visits it brought large patronage; in emotional parts Mildred appeared with strong dramatic feeling; the support was excellent, and the special scenery realistic. Little Mary was presented 13; first-class cast to large business. Kara Kendall pleased. The Prince of Lovers 14. Sherman's Pictures 21. Earl of Pawtucket 23. Chinese Honeycomb 24. Wolf Hopper 26.—**HARTFORD OPERA HOUSE** (Jennings and Graves, mgrs.): Queen of the White Slaves proved strong drawing card 11-13. Al Reeves' Burlesque 14. The Runaways 15. White Slave 18-20. Trocadero 22-24. Her Marriage Vow 26, 27.

MERIDEN.—THEATRE (Jackson and Reed, lessees and mgrs.): Mildred Holland 13; good business. J. Rogers in The Admiral 15; good business. Dore Devil Dorothy 17; good business. Robert Hilliard 22.—**ITEM**: Jackson and Reed have donated the Meriden Theatre for the use of Meriden Lodge of Elks for the drawing of prizes, 18, as the Elks were unfortunate in having the hall burned, losing \$1,500 in presents.

NORWICH.—BROADWAY THEATRE (Mrs. W. Jackson, mgr.): Martin's U. T. C. drew two crowded houses 12; good performance. Shepard's Moving Pictures 13; pleasant. Miss Holland appeared with strong dramatic feeling; the support was excellent, and the special scenery realistic. Little Mary was presented 13; first-class cast to large business. Kara Kendall pleased. The Prince of Lovers 14. Sherman's Pictures 21. Earl of Pawtucket 23. Chinese Honeycomb 24. Wolf Hopper 26.—**HARTFORD OPERA HOUSE** (Jennings and Graves, mgrs.): Queen of the White Slaves proved strong drawing card 11-13. Al Reeves' Burlesque 14. The Runaways 15. White Slave 18-20. Trocadero 22-24. Her Marriage Vow 26, 27.

NEW BRITAIN.—RUSSWILL LYCEUM THEATRE (T. J. Lynch, mgr.): Bennett-Moulton co. closed 8-13 to record business. Mildred Holland in The Triumph of an Empress 15 to good patronage; excellent support. Jefferson De Anzels in The Trocadero 16; immense business; excellent co. Girls Will Be Girls 20. Winchester 22.

WATERBURY.—POLI'S THEATRE (Jean Jacques, mgr.): Professor Baldwin, the White Mahatma, closed very successful engagement 8-13. Mildred Holland in The Triumph of an Empress 16; packed large audience. Gayest Manhattan Burlesques 17. The White Slave 18. Prince of Lovers 20.

SOUTH NORWALK.—HOYT'S THEATRE (I. M. Hoyt and Son, mgrs.): First Stock co. 7-13, presenting A Country Kid 9; fair performance to light business. Katherine Willard in Flower Behind the Throne 10; fair business; excellent performance. Harry Beresford in The Professor's Love Story 11. When Knighthood Was in Flower 12; fair business; excellent performance. The Wizard of Oz 13; good performance. The Runaways 14. Co. 15-17. Sweet Clover 18. Miss Hursey from New Jersey 19. Weary Willie Walker 20. Uncle Josh Spruceby 21. Tim Murphy 22. Rose Coghlan 23. The Headwaters 24. Al. H. Wilson 25. Alice in Wonderland 27. Irving French co. 28. March 1. The Runaways 2. Woods and Brizes 3-5. Marie Fontaine 7-11. Floradora 12. Lost River 13. Andrew Robson 16. Frank Delton 17. Billy Kerns 18. Peruch-Belden 21-22. Life's Mistake 23. Peruch-Belden 24-26.

NEW LONDON.—LYCEUM THEATRE (Mrs. W. Jackson, mgr.): Butler Brown 12; good audience. Martin's U. T. C. 13; crowded house. The Trocadero 17; fine co.; large and well pleased audience.—**NEW LONDON OPERA HOUSE** (James P. Nolan, mgr.): The Runaways 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, mgr.): How Old Is Ann 17; light attendance. Girls Will Be Girls 18. The Wrong Mr. Wright 22. John L. Sullivan Vandeville co. 20.

DANBURY.—TAYLOR'S OPERA HOUSE (F. A. Sheena, mgr.): The Village Postmaster March 1. Paul Revere 2.

TORRINGTON.—UNION THEATRE (Volkmann Bros., mgrs.): How Old Is Ann 23.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (Jesse K. Bayle, mgr.): Cora Fayton Comedy co. 15-20; good business. Plays: Harbor Lights, Duchess Du Barry, in Illinois, Resurrection, Robert Emmet, The Trail of Sin, The Wall Street Merchant, The Sultan's Daughter, Charles in the East, The King 15; fair house; excellent performance; audience more than pleased. Gagnon-Pollock Stock co. 18-20.

JACKSONVILLE.—BURBRIDGE'S NEW THEATRE (J. D. Burbridge, mgr.): Farnsworth's Stock co. 8-13 drew large and well pleased audience in how on the Farm, Sunny Tennessee, Our Bachelor, Dangers of a Great City, and The Way of the World. Kara Kendall's Minstrels 15; excellent show to packed house. Helen Grantley in The Prince of Lovers 17. The Runaways 18. Peck's Bad Boy 17.

PENSACOLA.—OPERA HOUSE (John M. Coe, mgr.): Creators' Band 9; appreciative audience. Peck's Bad Boy 13; poor co. and business. King Dodo 15. Four Cabs in Running for Office 18. Haverly's Mastodon Minstrels 19.

FLORIDA.

ST. AUGUSTINE.—GENOVA'S OPERA HOUSE (Charles F. Genova, mgr.): Creators' Band Jan. 18; fair house; excellent performance. National Stock co. 8-10 in Fairly Accused, East Lynne, Sporting Life, The Moonshiner's Daughter, and Bonded Slave; good business. Kara Kendall's Minstrels 13; good house; fair co. Helen Grantley in The Prince of Lovers 15; fair house; excellent performance; audience more than pleased. Gagnon-Pollock Stock co. 18-20.

JACKSONVILLE.—BURBRIDGE'S NEW THEATRE (J. D. Burbridge, mgr.): Farnsworth's Stock co. 8-13 drew large and well pleased audience in how on the Farm, Sunny Tennessee, Our Bachelor, Dangers of a Great City, and The Way of the World. Kara Kendall's Minstrels 15; excellent show to packed house. Helen Grantley in The Prince of Lovers 17. The Runaways 18. Peck's Bad Boy 17.

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GEORGIA.

AUGUSTA.—GRAND OPERA HOUSE (William Schweitzer, mgr.): Kara Kendall's Minstrels 9; packed heavy house; excellent performance. National Stock co. 11; packed fair audience. Floradora 12; good performance to crowded house. Payton Sisters 22-24. In the Palace of the King 25. Haverly's Minstrels March 2. King Dodo 13. The Runaways 14. Augusta Lyceum Association, mgrs.: Charleston Concert co. 15; delighted large audience.

MACON.—ACADEMY OF MUSIC (Henry Horne, mgr.): Helen Grantley in The Prince of Lovers 11; fair house; good business. The Runaways 12; fair house; good business. The Runaways 13; fair house; good business. The Runaways 14; fair house; good business. The Runaways 15; fair house; good business. The Runaways 16; fair house; good business. The Runaways 17; fair house; good business. The Runaways 18; fair house; good business. The Runaways 19; fair house; good business. The Runaways 20; fair house; good business. The Runaways 21; fair house; good business. The Runaways 22; fair house; good business. The Runaways 23; fair house; good business. The Runaways 24; fair house; good business. The Runaways 25; fair house; good business. The Runaways 26; fair house; good business. The Runaways 27; fair house; good business. The Runaways 28; fair house; good business. The Runaways 29; fair house; good business. The Runaways 30; fair house; good business. The Runaways 31; fair house; good business. 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المجلة العربية للعلوم الإنسانية، العدد 1، 2010، ص 100-101.



DATES AHEAD

Managers and agents of touring companies and correspondents are notified that this department closes on Friday. To insure publication on the subsequent issue must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A BRISKEY TIME (Merle H. Norton, mgr.): Cordo, 1. T. Feb. 23. Atlanta 24. Lehigh 25. Colgate 26. Ardmore 27.

A BUNCH OF KEYS (Gus Bothner, mgr.): Phillipsburg, Pa. Feb. 23. York Haven 24. Milton 25. Puttstown 26. Norristown 27. Trenton, N. J. 29. Columbia, Pa. March 1. Lewisburg 2. Williamsport 3. Harrisburg 4. 5.

A COLORADO WAIF (Cross and Kimball, mgrs.): Leavenworth, Kan. Feb. 23. Ottawa 24. Chanute 25. Ft. Scott 26. Springfield, Mo. 27. Joplin 28. Pittsburg, Kan. 29. Nevada, Mo. March 1. Sedalia 2. Booneville 3. Moberly 4. Louisiana 5.

A DESPERATE CHANCE (J. M. Mittenhal, mgr.): Baltimore, Md. Feb. 22-27.

A FRIEND OF THE FAMILY (W. E. Gorman, mgr.): Asheville, N. C. Feb. 23. Spartanburg, S. C. 24. Columbia 25. Greenville 26. Rock Hill 27. Charleston, S. C. 28. Albany, Ga. March 1. Macon 2. Columbus 3. Atlanta 4. 5. Montgomery, Ala. 7.

A HIDDEN CRIME (J. M. Ward, mgr.): Baltimore, Md. Feb. 22-27.

A HOT OLD TIME (Kansas City, Mo. Feb. 21-27.

A JEWELLED CHANCE (J. M. Mittenhal, mgr.): Jacksonville, Fla. Jan. 25-27.

A MAN OF THE WORLD (Hamilton, Can. Feb. 22-27.

A MONTANA OUTLAW (C. F. Lawrence, mgr.): Harvard, Ill. Feb. 23. Beloit, Wis. 24. Freeport, Ill. 25. Janesville, Wis. 27. Oshkosh 28. Appleton March 2. Stevens Point 3. Grand Rapids 4.

A RABBIT'S FOOT: Jacksonville, Fla. Jan. 25-27.

A RAGGED HERO (Fielding Amusement Co. mgr.): Chicago, Ill. Feb. 21-March 7.

A ROYAL SLAVE (Harry Gordon, mgr.): Indiana, Pa. Feb. 23. Somerset, N. J. 24. Brownsville 25. Monaca 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 840. 841. 842. 843. 844. 845. 846. 847. 848. 849. 850. 851. 852. 853. 854. 855. 856. 857. 858. 859. 860. 861. 862. 863. 864. 865. 866. 867. 868. 869. 870. 871. 872. 873. 874. 875. 876. 877. 878. 879. 880. 881. 882. 883. 884. 885. 886. 887. 888. 889. 890. 891. 892. 893. 894. 895. 896. 897. 898. 899. 900. 901. 902. 903. 904. 905. 906. 907. 908. 909. 910. 911. 912. 913. 914. 915. 916. 917. 918. 919. 920. 921. 922. 923. 924. 925. 926. 927. 928. 929. 930. 931. 932. 933. 934. 935. 936. 937. 938. 939. 940. 941. 942. 943. 944. 945. 946. 947. 948. 949. 950. 951. 952. 953. 954. 955. 956. 957. 958. 959. 960. 961. 962. 963. 964. 965. 966. 967. 968. 969. 970. 971. 972. 973. 974. 975. 976. 977. 978. 979. 980. 981. 982. 983. 984. 985. 986. 987. 988. 989. 990. 991. 992. 993. 994. 995. 996. 997. 998. 999. 1000.

tansburg 29. Charlotte March 1. Salisbury 2. Greensboro 3. Winston-Salem 4. Raleigh 5.

GRAPEVINE, CHARLES: Albany, N. Y. Feb. 23-24.

GRIFITH, JOHN (Jno. M. Hickey, mgr.): De Soto, Mo. Feb. 23. Fulton 24. Jefferson City 25. Columbia 26. Sedalia 27. Clinton 28. Nevada 29. Lamar 30. Carthage 31. Webb City 4. Aurora 5.

HALL, GEORGE F. (Fielding Amusement Co. mgrs.): O'Neill, Can. Feb. 23. Barrie 24. Guelph 25. Berlin 26. Galt 27. Albion, N. Y. March 1. Palmyra 2. Rochester 3. Oswego 4. Watkinsville 5.

HALL, HOWARD: Camden, N. J. Feb. 22-24. Trenton 25-27. Newark 28-March 5. Brooklyn, N. Y. 7-12.

HANFORD, CHARLES B.: Victor, Cal. Feb. 23. Pueblo 24. Canon City 25. Leadville 26. Grand Junction 27. Salt Lake City, U. 28-March 2. Ogden 3. Logan 4. Pocatello, Idaho 5.

HANS HANSON (Jas. T. McAlpin, mgr.): Litchfield, Ill. Feb. 23. Canton, N. Y. Feb. 24-25.

HAPPY HOOLIGAN (Eastern): Charles E. Barton, mgr.: Milwaukee, Wis. Feb. 23-27. Aurora, Ill. 28. Joliet March 1. Streator 2. Galesburg 4. Hannibal, Mo. 5. Cape Girardeau 6-12.

HARKER, VIRGINIA: New York City Jan. 25-Indefinite.

HAWTREY, CHARLES: Newport, R. I. Feb. 23. New Bedford, Mass. 24. Providence, R. I. 25-27.

HEARST, ADRIAN: New York City Feb. 21-27.

HEARTS OF OAK (Wm. R. Gross, mgr.): Kansas City, Mo. Feb. 22-27. Omaha, Neb. 28-March 1.

HER FIRST FALSE STEP (C. F. Whitaker, mgr.): E. R. Schmitt, mgr.: Brooklyn, N. Y. Feb. 22-24.

HER MARRIAGE VOW (Vance and Sullivan, mgrs.): Holyoke, Mass. Feb. 22-24. Hartford, Conn. 26. 27. Springfield, N. Y. 28-March 5.

HER ONLY SON: Portville, Pa. Feb. 23. Shepardsburg 24. Massillon, Ohio 25. Canton, Ohio 26. Freeport 27. Scranton 28-March 2. Wilkes-Barre 3-5.

HOW OLD IS ANN (H. T. Gates, mgr.): Torrington, Conn. Feb. 23. Bristol 24. Wallingford 25. South Manchester 26. Waterbury 27. Rockville 28. Woonsocket, R. I. March 1. E. Greenwich 2. Newport 3. Fall River, Mass. 4. Franklin 5. South Framingham 6. Fitchburg 9.

IN OLD KENTUCKY (Jacob Litt, mgr.): Pittsburgh, Pa. Feb. 23-27.

IRVING, HENRY: St. Louis, Mo. Feb. 22-27. Cincinnati 28. Indianapolis, Ind. 2-4.

JAMES AND WARD: Santa Rosa, Cal. Feb. 23. Ogden, U. 25. Provo 26. Lawrence, Kan. 29. Quincy, Ill. March 1. Jacksonville 2. Keokuk, Ia. 3. Burlington 4. St. Paul, Minn. 5.

JAMES BOY IN MISSOURI (Eastern): Geo. Klum, prop.: Frank Gassio, mgr.: Scranton, Pa. Feb. 22-24. Wilkes-Barre 25-27. Newark, N. J. 28-March 5. Camden 7-9. Wilmington, Del. 10-13.

JULIA WHITE: Boston, Feb. 22-27.

JUST STRUCK TOWN (Lawrence Williams, mgr.): Pittsburgh, Kan. Feb. 23. Iola 24. Chanute 25. Emporia 26. Pittsburg, Kan. 27. Joplin 28. Moberly 29. Booneville 30. Booneville 31. Booneville 32. Booneville 33. Booneville 34. Booneville 35. Booneville 36. Booneville 37. Booneville 38. Booneville 39. Booneville 40. Booneville 41. Booneville 42. Booneville 43. Booneville 44. Booneville 45. Booneville 46. Booneville 47. Booneville 48. Booneville 49. Booneville 50. Booneville 51. Booneville 52. Booneville 53. Booneville 54. Booneville 55. Booneville 56. Booneville 57. Booneville 58. Booneville 59. Booneville 60. Booneville 61. Booneville 62. Booneville 63. Booneville 64. Booneville 65. Booneville 66. Booneville 67. Booneville 68. Booneville 69. Booneville 70. Booneville 71. Booneville 72. Booneville 73. Booneville 74. Booneville 75. Booneville 76. Booneville 77. Booneville 78. Booneville 79. Booneville 80. Booneville 81. Booneville 82. Booneville 83. Booneville 84. Booneville 85. Booneville 86. Booneville 87. Booneville 88. Booneville 89. Booneville 90. Booneville 91. Booneville 92. Booneville 93. Booneville 94. Booneville 95. Booneville 96. Booneville 97. Booneville 98. Booneville 99. Booneville 100.

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WILLIAM S. RICHARDSON, Manager. Formerly Business Manager Col. Van's Park Theatre, Brooklyn, for six seasons.

THEATRICAL WEEKLY RATES.

STODDARD, JAMES H. (Kirke La Shelle, mgr.): Cedar Rapids, Ia. Feb. 23. Dubuque 24. Clinton 25. Galesburg 26. Rockford 27.

STUART, RALPH: New York City Feb. 22-27.

SULLY, DANIEL (Wm. R. Gross, mgr.): Ellensburg, Wash. Feb. 23. Tacoma 24. Everett 25. Vancouver, B. C. 26. Whitcomb, Wash. 27. Seattle 28. 29.

SUPERBA (Hanson's): Detroit, Mich. Feb. 21-27.

THE CAVALIER: St. Joseph, Mo. Feb. 24.

THE COUNTY CHAIRMAN (Henry W. Savage): New York City Nov. 24-Indefinite.

THE DARKEST HOUR: Manchester, N. H. Feb. 22-24. Fall River, Mass. 25-March 2. Troy, N. Y. 3-5.

THE DEATH WATCH: Baltimore, Md. Feb. 22-27.

THE ETERNAL CITY: San Francisco, Cal. Feb. 25-March 10.

THE FACTORY GIRL (Chas. H. Wuerz, mgr.): Toledo, O. Feb. 23-27. Cleveland 28-March 5. Detroit, Mich. 6-12.

THE FAST MAIL: Philadelphia, Pa. Feb. 22-27. Harrisburg 28. Northumberland March 2. Carbondale 3. Plymouth 4. Pottsville 5.

THE FATAL WEDDING (Sullivan, Harris and Woods, mgrs.): St. Louis, Mo. Feb. 21-26. Indianapolis, Ind. 28-March 5.

THE FUNNY MR. DOOLEY: Philadelphia, Pa. Feb. 22-27.

THE GAME KEEPER (Smith O'Brien, Rowland and Clifford, mgrs.): Latrobe, Pa. Feb. 23. Greensburg 24. Jeannette 25. Irwin 26. McKeesport 27. Conneville 28. Uniontown March 1. Brownsville 2. 3.

THE GAME KEEPER (Thos. J. Smith, Rowland and Clifford, mgrs.): San Francisco, Cal. Feb. 21-27.

THE GAY MR. GOLDSTEIN: San Antonio, Tex. Feb. 21. Austin 22. Hillsboro 24. Corsicana 25. Tyler 26. Waco 27. Dallas 28. Fort Worth 29. El Paso 30. Amarillo 31. Lubbock 32. Midland 33. Big Spring 34. Dalhart 35. Abilene 36. Brownsville 37. Corpus Christi 38. San Antonio 39. Austin 40. El Paso 41. Dallas 42. Fort Worth 43. Waco 44. Houston 45. Galveston 46. San Antonio 47. Austin 48. El Paso 49. Dallas 50. Fort Worth 51. Waco 52. Houston 53. Galveston 54. San Antonio 55. Austin 56. El Paso 57. Dallas 58. Fort Worth 59. Waco 60. Houston 61. Galveston 62. San Antonio 63. Austin 64. El Paso 65. Dallas 66. Fort Worth 67. Waco 68. Houston 69. Galveston 70. San Antonio 71. Austin 72. El Paso 73. Dallas 74. Fort Worth 75. Waco 76. Houston 77. Galveston 78. San Antonio 79. Austin 80. El Paso 81. Dallas 82. Fort Worth 83. Waco 84. Houston 85. Galveston 86. San Antonio 87. Austin 88. El Paso 89. Dallas 90. Fort Worth 91. Waco 92. Houston 93. Galveston 94. San Antonio 95. Austin 96. El Paso 97. Dallas 98. Fort Worth 99. Waco 100. Houston.

WARNER, CHARLES: Chicago, Ill. Feb. 21-March 5.

WARREN, REBECCA (Wilson & Ross, mgrs.): Worcester, Mass. Feb. 22-27.

WASH. SHEP. TO BLAME (J. Carlton, mgr.): Louisville, Ky. Feb. 24. Kalona 25. Wellman 26. Ottumwa 27. Sigourney 28.

WAY DOWN EAST (Wm. A. Brady's): Newark, N. J. Feb. 22-27.

WEALTH AND POVERTY: Johnston, Pa. Feb. 23.

WEARY WILLIE WALKER (Wm. H. Tabor, mgr.): Bay City, Mich. March 24. Flint 25. Lansing 26. Jackson 27. Grand Rapids 28-March 3.

WEARY WILLIE WALKER (Harry Dell, mgr.): Anderson, Ind. Feb. 23. Seymour 24. New Albany 25. West Baden 26.

WEARY WILLIE WALKER (Western: B. C. Gregory, mgr.): Camden, Ark. Feb. 23. Hope 24. Texarkana, Tex. 25. Shreveport, La. 26. Marshall 27.

WEDDED, BUT NO WIFE: Brooklyn, N. Y. Feb. 22-27.

WHEN WOMEN LOVE (Frank W. Nason, mgr.): Montreal, Can. Feb. 22-27. Ottawa 28-March 2. Quebec 3-5.

WHITESIDE, WALKER: Iowa City, Ia. Feb. 24.

WHY WOMEN SIN (M. W. Taylor, mgr.): Buffalo, N. Y. Feb. 22-27. Pittsburgh, Pa. 28-March 5. Philadelphia 7-12.

YON YONSON: St. Louis, Mo. Feb. 21-27.

YORK STATE FOLKS (Fred E. Wright, prop.): Cincinnati, O. Feb. 21-27.

STOCK COMPANIES.

ALBEE STOCK: Pawtucket, R. I. Jan. 8-Indefinite.

ALCAZAR (Belasco and Mayer, mgrs.): San Francisco, Cal.-Indefinite.

BAKER THEATRE (Geo. L. Baker, mgr.): Portland, Ore.-Indefinite.

BALDWIN-MELVILLE: New Orleans, La., Sept. 12-Indefinite.

BROADWAY SQUARE: Boston, Mass.-Indefinite.

BOYLE, NASHVILLE: Tenn.-Indefinite.

CASTLE SQUARE: Boston, Mass.-Indefinite.

CENTRAL (Belasco and Thall, mgrs.): San Francisco, Cal.-Indefinite.

CENTURY THEATRE (Sydney Rosefeld, mgr.): New York City Feb. 22-Indefinite.

DARCY AND SPECK'S: Philadelphia, Pa.-Indefinite.

ELYSIUM (Wm. R. Wilson, mgr.): New Orleans, La., Nov. 21-Indefinite.

EMPIRE: Columbus, O.-Indefinite.

FAWCETT, GEORGE: Baltimore, Md., Sept. 21-Indefinite.

FERRIS: Minneapolis, Minn.-Indefinite.

FOREPAUGH THEATRE: Philadelphia, Pa. Aug. 15-Indefinite.

FRAWLEY, DANIEL AND CO. (James Neill and Daniel Frawley, props.): Dundas, O. Feb. 13-27.

GERMAN: Philadelphia, Pa.-Indefinite.

GRAND OPERA HOUSE: Pittsburgh, Pa.-Indefinite.

HOPKINS: Memphis, Tenn.-Indefinite.

IRVING PLACE THEATRE (Heinrich Couriel, mgr.): New York City-March 4.

PATTON'S LEE AVENUE: Brooklyn, N. Y.-Indefinite.

PHILLIPS LYCEUM (Lewis A. Phillips, prop. and mgr.): Brooklyn, N. Y. Aug. 23-Indefinite.

PROCTOR'S FIFTH AVENUE: New York City-Indefinite.

PROCTOR'S 125th STREET: New York City-Indefinite.

SPRONER (Mrs. Sproner, prop.): Will McAlister, mgr.: Brooklyn, N. Y. Aug. 22-Indefinite.

THANHOUSE: Milwaukee, Wis., July 7-Indefinite.

REPERTOIRE COMPANIES.

AUBREY STOCK (Eastern: Wm. Davidge, mgr.): Tonawanda, N. Y. Feb. 22-27. Newburgh 28-March 5. Danbury, Conn. 6-12.

AUBREY STOCK (Western: Carl Brehm, mgr.): Watertown, N. Y. Feb. 22-27. Kingston, Can. 28-March 5. London 7-12.

BELCHER COMEDIANS: Springfield, Ark. Feb. 22-27.

BENNETT-MOULTON (Ad F. Reed, mgr.): Ashland, Pa. Feb. 22-27. Norristown March 14-19.

BENNETT-MOULTON (W. A. Partello, mgr.): Red Bank, N. J. Feb. 28-March 5.

BENNETT-MOULTON (C. Twitcheell, mgr.): Gloversville, N. Y. Feb. 27. Glens Falls March 7-12.

BENNETT-MOULTON (Ira H. Newell, mgr.): Poughkeepsie, N. Y. Feb. 22-27. Lynn, Mass. March 7-12.

BENNETT-MOULTON (J. M. Torr, mgr.): McKeesport, Pa. March 7-12. New Castle 21-26.

BROCKENRIDGE, CHARLES STOCK: Junction City, Kan. Feb. 22-27. Parsons 28-March 2. Pittsburg 3-5.

BUNTING, EMMA (Earl Burgess, Thos. Johnson, mgrs.): Chester, Pa. Feb. 22-27.

BURKE-MCCANN: Philadelphia, Pa. Feb. 22-27.

BURROWS, ROYD: Greeley, Neb. Feb. 23-28.

CARPENTER, FRANKIE: Paterson, N. J. Feb. 22-27. Wilmington, Del. 28-March 5.

CARROLL COMEDY (Don Carroll, mgr.): Lafayette, La. Feb. 22. Joliet, Ill. 23-March 5.

CLARK STOCK (Miss Berry, mgr.): Taylorville, Ill. Feb. 22-27.

CONROY AND MACK'S COMEDIANS (P. P. Craft, mgr.): Smithport, Pa. Feb. 22-24. Phillipsburg 25-27. York 28-March 5.

COOK-CHURCH (H. W. Taylor, mgr.): New Castle, Pa. Feb. 22-27. Sharon 28-March 5. Niles, O. 7-12.

CRED'S COMEDIANS: Jackson, O. Feb. 25-27.

CURTIS DRAMATIC: Hays, Kan. Feb. 23-24. Ellis 25-27.

CUTLER AND WILLIAMS: Morrisania, W. Va. Feb. 22-24.

DAVIDSON, FRANK: Toaca, Ill. Feb. 22-24. Galva 25-27. Alton 28-March 2.

DAVIDSON STOCK (A. E. Davidson, mgr.): Downsville, Mich. Feb. 22-27. Coldwater 28-March 5.

DE VONCE, CHESTER (Phil Levy, mgr.): Elmira, N. Y. Feb. 22-27.

DILGER-CORNFELD: Hazleton, Pa. Feb. 22-27.

ELIPE STOCK: Shreveport, La. Feb. 24.

EMERALD STOCK: Port Byron, N. Y. Feb. 22-24. Morris 25-March 5.

FENBERG STOCK (Geo. M. Fenberg, mgr.): New Bedford, Mass. Feb. 22-27. Brockton 28-March 5.

FISKE STOCK: Derby, Conn. Feb. 22-27.

FLEMING, MARIE: Carbondale, Pa. Feb. 22-27. Elmira 28-March 5.

FRANCIS, MARION (Geo. C. Robinson, mgr.): Woonsocket, R. I. Feb. 22. Lynn, Mass. 28-March 5. Gloucester 7-12.

FRENCH, IRVING (Dan Macmillan, mgr.): Van Buren, Ark. Feb. 22-24. Hot Springs 25. 26. 27.

GAGNON AND POLLOCK STOCK: Key West, Fla., Jan. 25-March 31.

GARDNER-CAMPBELL: Toms River, N. J. Feb. 25-March 3.

GARSHIDE, CONDIT AND MACK: Chelsea, Mass., Feb. 22-27. Haverhill 28-March 5.

GUY STOCK: Topeka, Kan. Feb. 22-24. Nashua, N. H. 7-12.

GODDING COMEDY (C. M. Cutler, mgr.): Mantoloking, Wis. Feb. 22-27. Lindon, Mich. 28-March 5.

HALL, DON C.: Orange, Cal. Feb. 22-27.

HAMMOND STOCK: Tinton, Ia. Feb. 22-27.

HAMPTON AND HOPKINS: Los Angeles, Cal. Feb. 21-27. Oxford 28. Ventura 29. Santa Barbara March 1.

HARCOURT COMEDY (Chas. K. Harris, mgr.): Portsmouth, N. H. Feb. 22-27. North Adams, Mass. 28-March 5.

HARRIS-PARKINSON (Robert H. Harris, mgr.): Bluefield, W. Va. Feb. 22-27.

HIMMELSTEIN'S IDEALS: Schenectady, N. Y. Feb. 22-27. Saratoga Springs, March 1-5.

HIMMELSTEIN'S IMPERIALS: Streator, Ill. 22-27. Keosauqua 28-March 5.

HOEFFLER, JACK. SHOW Jack Hoefler, mgr.): Pana, Ill. Feb. 22-27.

HOWARD STOCK (Geo. B. Howard, mgr.): Haverhill, Mass. March 22-27.

HOWARD STOCK (A. G. Howard, mgr.): Watertown, S. D. Feb. 22-28.

HOYT'S COMEDY: Hattiesburg, Miss. Feb. 22-27.

IMPERIAL STOCK (C. Geo. Hamilton, mgr.): Little Rock, Ark. Feb. 21-27. Hot Springs 28-March 5.

JAYSONS, IRENE: Cameron, W. Va. Feb. 22-27.

KARROLL, DOT: Lawrence, Mass. Feb. 22-27.

KELAR STOCK (A. M. Keller, mgr.): Arkansas City, Kan. Feb. 22-24. Parsons 25-27.

KENNEDY, JAMES O. E. W. mgr.): Panssawau, Pa. Feb. 22-24. Hot Springs 25. 26. 27.

KERHOFF DRAMATIC (McGill and Shipman, props.): Lewiston, Me. Feb. 22-27. Portland 28-March 5.

KING COMEDY (F. F. Cleckner, mgr.): Sharon, Pa. Feb. 22-27. McKeesport 28-March 5. New Castle 7-12.

KINGLEY, RUSSELL: Marquette, Mo. Feb. 22-27.

KLARK-IRVING (Harden Klark, mgr.): Montpelier, Vt. Feb. 22-27. St. Albans 28-March 5.

LOCKE, THE: Manhattan, Kan. Feb. 22-27.

TELEGRAPHIC NEWS

CHICAGO.

Theatre Attendance Increasing—The Darling of the Gods and Other Attractions.

(Special to The Mirror.)

CHICAGO, Feb. 20.

The volume of theatrical attendance is steadily increasing. The two theatres added to the active list this week, the Studebaker and the Columbus, having been well filled daily since the opening nights. One more theatre, the Cleveland, has been permitted to open, and there are whisperings that the La Salle will resume soon.

The Darling of the Gods, with Mamie Bates, opened to an enthusiastic audience that filled the house, and the attendance has been very large all week.

The Prince of Pilsen brought immediate success to the reopened and refitted Studebaker.

Once more the melodies of Erminie will be heard in Chicago—next week at the Garrick, and with our own Jessie Bartlett Davis in the brilliant cast. The old favorite is to run on well into March, when, using the phrase of Manager Bird, of the Garrick, "the great and only" Weber and Fields will pay their annual visit to Chicago.

It is announced that Mrs. Fluke will play an engagement at the Garrick in the Spring.

This closing week of Resurrection at McVicker's has been marked by a big house at every performance. Next, Charles Warner in Drink.

A statement got into print this week that the Syndicate had ordered all Powers bookings taken care of at the Illinois, and as a result no attraction could remain in Chicago at the Illinois the rest of this season longer than one week.

Business-Manager Noonan said no such definite arrangement had been made, but as many Powers' bookings as possible would be accommodated at the Illinois.

A professional matinee performance of Ivan the Terrible last Thursday attracted a large number of actors to the Bush Temple, who seemed to enjoy the play immensely. Miss Reals received something like an ovation when she first appeared. Carrie Clark Ward also got a hearty reception. F. H. Livingston, the stage director, had to play the important part of Yessy on short notice. J. L. Weber, having sprained his wrist in the vase-breaking scene, and gave a smooth performance. The White Horse Tavern for next week.

Pearl Landers, of Beauty and the Beast fame, has joined the Players' Stock at the Bush Temple, and will make her debut there as the ingenue in the part of Otilie in The White Horse Tavern next week.

R. L. Crescy will manage the new production of Out of the Fold, Langdon McCormick's play, and will go to New York to superintend the preparations and first performances.

Louise Keebler, a young Chicago heiress, has joined the Curtiss Jekyll and Hyde company, to play Nellie.

Frank Dodge's Weary Willie Walker company starts out to-morrow.

Howard Laing, of the Chicago, Milwaukee and St. Paul road, fell on a slippery walk recently and broke a bone of his wrist, but he refused to be laid up and has been attending to business with his hand in a sling.

Sir Henry Irving was personally conducted out of town, as usual, by Harry Hibbourne, of the Alton road, in a special car on a special train to St. Louis over the justly celebrated Only Way.

In the private car with Sir Henry were Laurence Irving and Mrs. Laurence Irving, Bram Stoker, and Mr. and Mrs. Harry Loveday. Thus Sir Henry and his personal staff traveled as guests of the road, with officials to look after them and every comfort that money could buy provided during the eight-hour run to St. Louis.

OTIS L. COLBURN.

BOSTON.

Eight Bills to Worry Managers—John B. Schoeffel to Manage Nance O'Neil—Announcements.

(Special to The Mirror.)

BOSTON, Feb. 20.

It will be about an even thing in the matter of new and holdover attractions at the local theatres next week. Ezra Kendall returns to town in The Vinegar Buyer, appearing this time at the Park Theatre. Mr. Kendall was among the last players to be seen in the now demolished Museum, and undoubtedly will repeat his success of that engagement.

The Sultan of Sulu returns to the Tremont Theatre, being the first of a round of attractions to be presented by Henry W. Savage for several weeks to come. Several new faces will be seen this time among the principals.

Chauncey O'Leary in his new play, Terrence, opens a brief engagement at the Boston Theatre, succeeding Way Down East, which, as usual, has played to splendid success.

Denman Thompson's Joshua Whitcomb will be the entertainment at the Grand Opera House, with Archie Boyd in the role of Uncle Josh.

The Climbers, the Clyde Fitch play in which Amelia Bingham appeared at the Colonial Theatre, will be given at the Castle Square Theatre. The Son of the Sword is announced for the week beginning Feb. 29.

The Columbia will offer The Way of the Transgressor; The White Slave will be seen at Music Hall, and the Hub will present to its patrons Along the Kennebec. At the Bowdoin Square The Dice of Death is billed.

Of the holdovers, Three Little Maids, at the Colonial, is perhaps pre-eminent. The attendance has been very heavy, and the company has delighted every one by its clever work.

Maudie Adams, at the Hollis Street Theatre, in The Pretty Sister of Jose, appears to advantage. The coming week is her last here.

Ruth White, Oscar Figman and the other favorites in The Burgomaster have sufficed to attract excellent attendance at the Globe Theatre, and their final week here bids fair to be satisfying to all concerned.

Professor Kellar will continue at the Majestic for another week. He is a strong drawing card.

Nance O'Neil, in her two performances of Leah, the Forsaken, at the Tremont Theatre, Thursday and Friday matinees, once more scored.

Next week Miss O'Neil will be transferred to the Colonial Theatre, the third in which she has played since her introduction here, and will present Magda on Tuesday, Camille on Wednesday, and on Thursday and Friday afternoons, for the first time in Boston, Lady Inger, of Ostrat. After that it is possible that Miss O'Neil will go to the Boston Theatre for a regular engagement of three weeks.

A unique entertainment was given by Polk Miller at Chickering Hall last evening, to be repeated this evening. Mr. Miller's playing of old time negro melodies is extremely enjoyable, and the assistance given him by a quartette of young colored singers is meritorious.

Daniel R. Ryan, formerly a ball player pitching for the old Boston Blues, and now an actor, was given a dinner by his friends at the Revere House last Monday evening, after his opening performance at Music Hall.

Lillian Lawrence's contract with the Albee Stock company, in Providence, will cover simply the Summer season. Miss Lawrence has not definitely settled on her plans for the coming Winter. She will make her final appearance at the Castle Square as leading lady April 9.

Eight bills, all looking to make local theatres absolutely safe, were considered last Tuesday morning by the legislative Committee on Cities.

One of the bills was presented by Edward Atkinson. Mr. Atkinson asserts that there is no such thing as a fireproof curtain. Another bill called for the maintenance of policemen and firemen on duty during performances, required that no usher less than eighteen years of age be employed, and that each theatre programme should state prominently that danger in theatres arises not from fire itself but from panic.

H. Price Webber informs me that he intends to keep his company out until July 4, so prosperous

has been his annual tour of the Maritime Provinces. John B. Schoeffel, of the Tremont Theatre, is to become the manager of Nance O'Neil for a term of years.

A letter addressed Mrs. John L. Gardner, Palace, Boston, was actually delivered at the theatre of that name recently. Suffice to say that it was forwarded at once to the Isabella Stewart Gardner Museum, in the Fenway. JAY BENTON.

PHILADELPHIA.

Hackett—Patti Not in Great Demand—Marie Tempest—Fay Davis—Fritzi Scheff.

(Special to The Mirror.)

PHILADELPHIA, Feb. 20.

Here is an important matter to stars and combinations that have time in the Quaker City. Quotation from Section 8 of the Expert Commission report:

"All stage scenery, wood work, curtains or decorations should be fireproof, non-combustible material, so as to render these safe against any rapid spread of fire, and this should be constantly maintained to the satisfaction of the Department of Public Safety."

This applies to visiting companies as well as to local companies. Whenever the plot of any play calls for a fire scene the managers of our stock organizations have decided to use stereoscopic views.

The insurance on the Girard Avenue Theatre has at last been consummated on a basis of \$45,000. The new plans complying with the stringent building laws now in force have been accepted by the Building Inspectors, and the new theatre will be completed by Sept. 1, 1904, at a cost of nearly one hundred thousand dollars.

The new theatre contemplated by William J. Gilmore at Eighth and Arch streets is only on paper. The property is still for sale or rent, and likely to remain so for a lengthy term.

James K. Hackett will be seen in The Crown Prince at the Academy of Music, opening Feb. 22, for week (excepting Tuesday evening, already booked), and will be the only real dramatic event in town. The advance sale shows his popularity.

Patti will give a return concert at the Academy of Music on the afternoon of Feb. 24. There is no future this time for seats, and the best are announced from two to four dollars—nothing higher.

Marie Tempest, in The Marriage of Kitty, has played a successful two weeks' engagement at the Chestnut Street Theatre. Lawrence D'O'Neil in The Earl of Pawtucket is booked to open here March 28.

Fay Davis, in Whitewashing Julia, at the Broad Street Theatre, remains for coming week with a first-class company. Charles Hawtreys in The Man from Blankley's follows, Feb. 29.

Fritzi Scheff in Babette continues for coming week at the Garrick Theatre. Business good.

The Awakening of Mr. Pipp, at the benefit racket, Street Theatre, backed by the benefit racket, received all the patronage it deserved, and there was no reason to bring it back after its original success on the opening of the season here last September. Andrew Mack, the attraction week of Feb. 22.

Arizona has done well the entire week at the Auditorium. Ward and Vokes, in A Pair of Pinkies, are booked for week of Feb. 22, and will be followed by The Burgomaster, Feb. 29.

Buster Brown is at the Grand Opera House this week. It is much better than when presented in this city earlier in the season. George Monroe, in My Aunt Bridget, Feb. 22. Ward and Vokes, 29.

Our New Minister will inaugurate the second week of the engagement at the Park Theatre, Feb. 22.

Florence Bindley was at the National Theatre with A Midnight Marriage this week. Joe Welch in The Peddler, Feb. 22.

The Funny Mr. Dooley will be at the People's Theatre week of Feb. 22.

The Kensington Theatre presents The Fast Mail week of Feb. 22.

Al. W. Martin's mammoth Uncle Tom's Cabin organisation is booked at the New Columbia Theatre, Feb. 22, with two shows daily for week.

Foreman's Theatre stock company in a massive production of The Hunchback of Notre Dame, with a notable cast, have done a splendid business this week. The Pledge of Honor, Feb. 22.

Darcy and Speck's stock company, at the Standard Theatre, announce melodrama for the week of Feb. 22, To Be Buried Alive.

The German stock company, at the Arch Street Theatre, continues, with a change of performance nightly, to remunerative houses.

Keith's Bijou Theatre, for the Spring and Summer season, to be inaugurated the middle of April, will return to a stock company. Katharine Courtiss will be the leading lady. Joseph G. Braith, Taylor Holmes, Leonard Bradley, and Frank McIntyre will be in the organization.

Damon's Minstrels, at the Eleventh Street Opera House, are doing a land office business.

Bostock's Animal Show, at the Palace Exchange, is one of the recognized sights of the town.

The Metropolitan Opera company announce L'Elisire D'Amore and Coppelia for their programme Feb. 23, at the Academy of Music. This is the attraction that breaks J. K. Hackett's week.

Burton Holmes, at Witherspoon Hall, five Monday and Tuesday nights in succession, commencing Feb. 22 and 23. S. FEINBERGER.

ST. LOUIS.

Tremendous Business at All Theatres—Announcements for the Week—Gossip.

(Special to The Mirror.)

ST. LOUIS, Feb. 20.

It has been demonstrated several times that St. Louis needs more first-class theatres, but it was never more emphasized than during this week, as E. H. Sothers, at the Olympic, Grace George at the Century and Isabella Irving at the Grand have all played to enormous business, and the weather has been anything but conducive to theatregoing; but it seems that St. Louisans are hungry for amusements and they turn out regardless of climatic conditions. Then, again, there were a number of other attractions above the average that drew big business.

Schumann-Heink at the Odeon Monday night divided honors with E. Sothers, Miss George and Miss Irving, and yet all of them played to capacity.

Jane Kennard was at the Crawford with Under Two Flags, a good production, which appeared at the Century last season, and all the other attractions in town were good and drew crowded houses. Then, besides, there were a number of important society events in the most prominent being the reception of the Japanese Commissioner at the Woman's Club Tuesday evening, which, of course, was attended by our "400" and as many others as could get invitations.

Isabella Irving in The Crisis surprised our managers with the big business she drew to the Grand, notwithstanding the fact that Mr. Hackett presented the piece twice at the Olympic to crowded houses. Manager Sheehy was hardly expecting such business for this attraction on Sunday, but he was agreeably surprised to find the large seating capacity of the Grand completely sold out at each performance and a large number of "standees." The prices were raised to \$2 at the Olympic, at which there was considerable complaint, yet Mr. Sothers played to large business. This is merely a sample of the business that all of our houses have been doing all season.

Next week will be notable in local amusements. Henry Irving will be at the Olympic; Grace Van Studdiford, the St. Louis prima donna, in Red Feather, will be at the Century, and Charles Richmond will be at the Grand in Captain Barrington.

Irving's engagement at the Olympic will be exceptional in that the maximum admission will be \$2. Heretofore he has played at \$3, and is

now playing at \$2.50 in other cities. The reduction for the St. Louis engagement is made because of the capacity of the Olympic, which is one of the largest theatres in America, and also because the eminent English actor is not accompanied on his present tour by Ellen Terry. The Merchant of Venice will be the opening play on Monday evening, and it will also be given on Wednesday and Friday evenings and at the Saturday matinee. Waterloo and The Bells will be presented on Tuesday and Thursday evenings. Only one performance of Louis XI will be given, on Saturday evening. N. C. Goodwin, 23, Grace Van Studdiford will be seen for the first time at her home at the head of her own company at the Century in Red Feather. Miss Van Studdiford is very popular in St. Louis, and a big week's business is assured.

When Knighthood Was in Flower will be the attraction at the Crawford next week, commencing the engagement with a Sunday matinee. Roselle Knott is the Mary Tress. This very entertaining play had its initial performance on any stage in St. Louis three seasons ago.

Next Sunday matinee the stage of the Imperial Theatre will be occupied by Yon Yonson, which, it is promised, will be presented by the best company that has ever appeared in the play. If it is possible to judge from the names of the members of the company, there can be no mistake in the statement, for the roster of the company includes Neils Erickson, I. W. Little, Harry Bond, James C. Mack, Thomas O'Brien, E. H. Bender, Frank Thorndyke, W. H. Konst, J. P. Powers, F. W. Warren, Elma Gillette, Madge Woods, Minnie Sharp, Elizabeth Chester, Mae Bennett, and the Lumberman's Imperial Comedy Four Quartet. The feature of the performance will be the introduction of a number of specialties by some of the best specialty artists in the country. The Fatal Wedding comes to Havlin's Sunday.

Creators and his Italian Band are booked for two concerts at the Odeon, afternoon and evening, 23. The matinee is given by request, as the night house will be insufficient to hold the large audiences the Italian bandmaster always draws.

Sunday at noon the Broadway Museum will inaugurate its World Fair season. Its location at 312 North Broadway is an ideal one for museum purposes. It embraces three spacious floors that run back half a block.

Treasurer Bud Mantz will have his benefit at the Olympic 29. The attraction will be Nat C. Goodwin in a revival of A Glided Fool.

The preparations for the band concerts to be given during the Exposition season are now progressing energetically in the Bureau of Music. The arrangements for the band contest were announced this week. George W. Stewart, chief of the Bureau of Music, announced the receipt by him of a dispatch from A. Williams, bandmaster of the band of the Grenadier Guards, of London, England, announcing that definite permission had been granted by the War Department for the band to play at the Exposition. Two concerts a day for a period of six weeks, beginning Aug. 29, will be given. The band is one of the finest in England, composed of 65 pieces.

French opera by natives will be heard in Paris on the Pike. M. L. Stone, secretary of the Paris Amusement Company, wires from New Orleans that he has engaged by contract, for the entire Exposition season, the French opera troupe which sings during the Winter seasons in that city. The troupe numbers about forty persons. They will appear in the theatre, a part of the reproduction of modern and mediæval Paris. With the troupe will be a number of chanteurs for the concert hall vaudeville. The opera company will give two changes of bill every week, presenting acts from all the favorite standard operas. J. A. NORTON.

WASHINGTON.

Mr. Mansfield and Lesser Lights at the Capital—Notes of the Theatres.

(Special to The Mirror.)

WASHINGTON, Feb. 20.

With the exception of Richard Mansfield, in Old Heidelberg, at the Columbia Theatre, next week's attractions are Mrs. Wiggs of the Cabbage Patch at the New National, The Sign of the Cross at the Lafayette Square Opera House, The Queen of the Highway at the Academy of Music, and Lincoln J. Carter's The Eleventh Hour.

The attractions announced for the week to follow, Feb. 29, are Forbes Robertson and Gertrude Elliott at the Columbia, The Wizard of Oz at the National, Shore Acres at the Lafayette Square, and in Old Kentucky at the Academy.

The presentation of Candida for the benefit of the Firemen's Relief Fund and Citizens' Relief Association, to have taken place last Friday afternoon at the Lafayette Square under the auspices of Mrs. Natalie Barney, has been unavoidably postponed through confusion of dates which obliges the company to keep an engagement made by the management unknown to Arnold Daly, who had himself selected the Washington appearance. New arrangements will be made.

A season of French and Italian grand opera will begin at the National Theatre March 7-9, when Faust, The Barber of Seville and Carmen will be given in the order named.

A benefit performance will be given for the fund of the Garfield Memorial Hospital next Tuesday night at the National by Mrs. Wiggs of the Cabbage Patch.

Whitman Osgood, press agent and publisher of Chase's programme, now makes his rounds of the newspaper offices in a \$700 automobile. Osgood presents to the patrons of Chase's Theatre a most attractive programme of over forty pages, with every inch crammed with business, and deserves all that is coming to him.

Madame Schumann-Heink has arranged a rare programme for her song recital at the Columbia Theatre next Tuesday afternoon.

Sunday night appearances are the Pops' Washington Symphony Orchestra concert at Chase's with Etta Noah, soprano, as the soloist, and the Lincolns in a motion picture Travelogue at the Lafayette Square. JOHN T. WARDE.

CINCINNATI.

John Drew—The Smart Set—Maxine Elliott—German Farce—Notes.

(Special to The Mirror.)

CINCINNATI, Feb. 20.

The most interesting announcement for next week is that of the reappearance of John Drew at the Grand, after an absence of more than six years from the local stage. Captain Dieppe has apparently been shelved for good, and we are to see him in The Second in Command, which has been revived for the remainder of this tour. Margaret Dale and a competent company are promised in his support. Sir Henry Irving followed 29.

The Smart Set, a company of clever colored entertainers, is to be at Robinson's, following Charles Warner. Among them are Billy McClain, Tom McIntosh, Tom Brown, J. Ed. Green, Harry Reed, Lawrence Chenaut, Hattie Hopkins, Marion Henry Smart, Mamie Emerson, and Mlle. Corcella.

York State Folks, Arthur Sidman's delightful play, will come back to the Walnut to-morrow. It was one of the big successes of last season at this house, and, from present appearances, will easily duplicate its previous record there. James Lackaye and Ray L. Royce are to be seen again in the leading roles.

The offering of the German Theatre will be a new farce, Ledge Ehemanner, which has never been seen here, but is said to be one of the most successful of recent German plays.

Sullivan, Harris and Wood's production of The King of Detectives is to be at the Lyceum, commencing to-morrow afternoon. J. Irving White plays the principal role.

The Glickman Theatre company, of Chicago, has been at the Auditorium a part of this week, giving performances in Yiddish with great success.

Nothing better of its kind has been seen here in a long time than Her Own Way as presented by Maxine Elliott and her company at the Grand this week.

J. R. Hawley, familiarly known as "Grandpa," whose book and news store has been the center of the local Risito and headquarters for visiting actors for nearly forty years, is reported to be lying at the point of death at his country home in the highlands back of Newport, Ky., and practically no hope of his recovery is entertained. H. A. SURTON.

PITTSBURGH.

Business Below the Average—Future of Pittsburgh Orchestra—Attractions.

(Special to The Mirror.)

PITTSBURGH, Feb. 20.

Business at the playhouses is still quite below the average; the popular-priced houses are doing better than the high-priced ones, the latter working the "benefit" performances in order to increase their box-office receipts.

The attractions for the coming week are various. A Gentleman of France will be given by the stock company at the Grand, and Scenic Artist A. W. Street has designed and painted handsome scenes for the play.

At the Bijou, in Old Kentucky will play its eleventh annual engagement, and, too, it was at this house that this play had its first representation. Why Women Sin follows.

The Fortune Teller is the offering at the Empire. Thomas E. Shea in his repertoire will follow.

The Wizard of Os will be at the Nixon with the Rogers Brothers in London to follow.

The Alvin will present Lulu Glaser in Dolly Varden, and a matinee will be given for the benefit of the Press Club. Next week Miss Bob White, with two local benefit performances to help it along.

A production of Parsifal will be given at the Grand next month, and A. W. Street now has some of the scenes under way that are being made after his own designs.

Good vaudeville bills are promised at both the Avenue and Duquesne for the coming week.

The committee governing the Pittsburgh Orchestra has not been able to secure a successor to Victor Herbert, and is, therefore, very much at sea. It is likely that there will not be an orchestra next season bearing the above name, and instead arrangements may be made with some of the well known orchestras of other cities to give concerts here at stated periods throughout the season. ALBERT S. L. HEWES.

BALTIMORE.

Fire Hurts Business—Percy Haswell as Cigarette—Companies to Come.

(Special to The Mirror.)

BALTIMORE, Feb. 20.

Clara Bloodgood will appear in Clyde Fitch's successful play, The Girl With the Green Eyes, at Ford's Grand Opera House next week. From present indications Miss Bloodgood will enjoy a week of excellent business.

Peggy from Paris has done very well this week, all things considered. The audiences have been large enough to pay expenses and to put some balance on the right side of the ledger.

Frank Daniels in The Office Boy will be next week's attraction at the Academy of Music.

Robert Hilliard in That Man and I gave a very clever performance this week.

The Bells will be presented at Chase's next week by the George Fawcett company. Mr. Fawcett will appear in the leading role. Percy Haswell scored a success as Cigarette in Under Two Flags this week.

A Desperate Chance is the title of the melodrama which will open at the Holiday Street beginning Monday next. James H. Wallick's production, Queen of the Highway, enjoyed considerable patronage, closing to-night.

A Hidden Crime will be seen at the Bijou. The competent stock company presented An Orphan's Prayer this week.

The Transatlantic Burlesquers will hold the stage of the Monumental Theatre.

This week Rice and Barton's Rose Hill English Folly company gave a clever and up-to-date performance.

Theatrical speaking, Baltimore has not yet recovered from the effect of the destructive conflagration, and it will probably be some time before our theatres will enjoy the excellent business of the early part of this Winter.

HAROLD RUTLEDGE.

GOSSIP.

The performances given each season by the American Academy of Dramatic Arts are the means of bringing to light many plays which otherwise would escape attention. Two plays, produced professionally this year with success, were first offered here by the Academy—namely, Victor Mapes' Captain Barrington, and The Man of Destiny, by Bernard Shaw.

Charles Gibson was taken ill last week while playing the cripple in Driven from Home, in Brooklyn, and Albert Parker jumped in and played it for him at a few minutes' notice.

Madame Butterfly, Giacomo Puccini's latest opera, was produced in Milan at the Scala Theatre last Wednesday night. It was received differently, as the music was too reminiscent of other works by the same composer. But the score contains passages of excellence. Signor Mascagni was in the audience.

Emil Sieber, former proprietor of the Hotel Cosmopolitan, Taunton, Mass., has closed that house for all time. He warns professionals, through The MIRROR, not to have their mail forwarded to his former hotel.

Governor Hunt, of Idaho, with his staff, occupied a box at the Casino last Thursday night and enjoyed An English Daisy.

Florence Mendoza has rejoined Human Hearts (Eastern), and will open at St. Johnsville, Feb. 29.

Laura Hope Crews appeared as Robert Edson's leading woman in Ransom's Polly, at the Hudson Theatre, last Thursday night, while Frances Stevens played Miss Crews' part in Merely Mary Ann at the Criterion.

Clifford Leigh, for several years the principal support of the late Stuart Robson, and who made a hit in Mr. Crane's old part of Dromio of Ephesus in The Comedy of Errors, has been engaged by George Kingsbury to play Lord Dunsmore, the part written for Mr. Gottschalk in the musical comedy, The Girl from Dixie. Mr. Leigh resigned from Sidney Rosenfeld's Century Players to accept this engagement.

Winchell Smith, the young, energetic and courteous business manager for the Arnold Daly players, has been confined to his rooms in the Albemarle with a severe attack of quinsy sore throat for a week. He hopes to be at his desk to-day.

The annual catalogue of the Stanhope-Wheatcroft Dramatic School, which has recently been issued, is easily the handsomest book of its kind ever sent forth by a dramatic school in this country. It contains a finely written essay on the subject of preparation for the stage and complete information regarding the work of the school. Typographically the little book is a gem.

Wilton Lackaye injured his eye so badly in the big scene in The Pit Monday night of last week that he was obliged to wear smoked glasses for the following nights.

Six theatre parties attended performances in New York last Wednesday evening. Arthur Lee made all the arrangements. The parties were composed of members of the American Newspaper Publishers' Association, in annual session at the Waldorf-Astoria. One party went to the Belasco Theatre, to see Sweet Kitty Belairs, the guests of David Belasco; another to the Garden Theatre, to see The Secret of Polichinelle, the guests of James K. Hackett; while others attended the Lyric and Casino, by invitation of the Shubert Brothers; the New Amsterdam and the New York theatres.

THE MATINEE GIRL



The Matinee Girl had a call the other day from a young woman who had taken her first wrong step and repented.

Don't let this statement appal you, for the writer does not feel that she has a vocation to preach social purity, and this girl's first wrong step was not a violation of that commandment that immediately precedes the eighth.

Hers was a fault that may be mentioned in polite society. She was professionally unmanageable.

The girl's career began auspiciously six years ago. She was a singer of good voice and excellent method, and the gods had bestowed upon her beauty and intelligence.

She signed as alternate for a comic opera star, at a larger salary than had ever been paid to an alternate in that company. Her work was accepted happily by audiences and reviewers. Her first year on the stage was a golden one.

But alas! The second year she joined the company of another comic opera star, who had a "decided opinion." One night after the theatre the comic opera star expressed this decided opinion, which really, by this time, was an overgrown conviction, to the tyro.

The tyro sat at the feet of the star, whom she adored and imitated. The star was her finest enthusiasm. The beginner's mind was as receptive to her superior's ideas as the young pigeon's gaping beak is to the specially prepared food provided by its parent.

"If you want anything on the stage you must fight for it," the star observed. "Everything I have ever had I fought for."

The young actress blinked at the dazzling brilliance of this new light, and thereafter it was the lamp of her path.

Time found the adviser without a company, without a manager, without a backer. It found her still fighting, and though alone, fighting with herself. For three years the star has been twinkling in complete obscurity.

But the fate of her idol and oracle meant nothing to the purlied devotee.

Valiantly and tempestuously she fought on. One season she resigned after three months with a company because she didn't like the man with whom she sang a duet, and the manager refused to discharge him. The next she worked four months, but quarreled with the wardrobe woman and resigned because she was not "upheld." The next year she was without an engagement, and the next.

For two years she has been "at liberty." Funds are dwindling, clothes are shabby, or would be if it were not for obliging dress-makers who bear her company in waiting for an engagement. The girl's beauty has given way to peevish lines and pining pallor.

The cipher code has gone its way up and down the Rialto that she is unmanageable. Time was that unreasonableness was believed to be as inseparable from genius as regular features from classic beauty. Charles Dana Gibson gave that delusion form in his sketch of the revolt of the leading woman. Hysterics were regarded as an ebullition of greatness, as inevitable as the froth on a glass of soda. Players were pampered. Actresses were petted and humored as gently as teething babies. But, as surely as slowly, that time has passed. This is an era of commonsense.

Managers are blacklisting the unmanageables. This is a strenuous period, and the men of theatrical affairs are conserving their energies. The non-essentials are sloughing off.

The humors of the half dozen great men and women of the American stage, if there are so many, are frowned upon, and the tantrums of the lessers are disregarded. You see, there are so many thousands of the lessers. They can so easily be replaced by the less frictional.

Once the girl of the first wrong step spurned the Matinee Girl's friendly warning. "Be moderate in your demands! Every human being can be led better than driven."

"That may be true in every other walk, but you must remember that the theatrical business is different from any other, and is governed by different rules."

"But human nature is the same unruly old quantity," protested the Matinee Girl, "and I don't believe that the wildest manager can be tamed with brickbats."

"You don't know," said the girl. But that was before the period of two broken seasons and two years of idleness and of debts accumulating with the rapidity of a snowball. Now she is lowly, and listens with becoming meekness, but I honestly believe it is too late. She is on the black list, and every day the peevish lines and the pallor deepen.

There is nothing left for that girl but marriage, and the men seem to be fighting shy. Perhaps the rude things have been in communication with the managers.

If the warrior women of the stage would only realize the free masonry that exists even between managers who hate and carve each other! The news that Alida Van Vleet threw down her doll things and wouldn't play any more, upsetting a rehearsal in Manager

Smith's company, percolates to the office of his arch enemy, Manager Jones, and Manager Jones makes careful mental note that has nothing whatever to do with his foe, but materially lessens the fighting lady's chance for a good engagement next season.

Every actress should cultivate a proper degree of spirit and a sense of personal dignity, but quite as important is the art of taking the long view, of making a present sacrifice for an ultimate gain. The player of practical mind never forgets that he is working for himself rather than for any manager, and he avoids the mistake of sacrificing the principal feature of his face to temporarily vex a manager, when the amputation will cripple his own business for the rest of his natural lifetime.

And the leakages of vital force! Every man or woman has a fixed quantity of energy, just as the pint or quart measure holds its own and not a drop more. If the player loses part in a burst of rage, more in a fever of useless hatred, and yet more in impotent worry, he has little or none left for the necessary demands of professional life. He becomes inadequate, inconsequent, a failure. Avoid these three great wastes!

Be manager, player or mummer as wise as he will, the element of the unexpected plays an important part in the drama.

Gustave Luders and Frank Pixley, whose Woodland, a comic opera in which every character will represent a bird, will be produced first in The Burgomaster. The night before the opening the librettist said, "Let us each write the name of the song that will make the 'hit.' We will leave a slip of paper with the name on it in an envelope, and the morning after the opening we will open the envelopes and see what we shall see."

The envelopes were duly opened. On both slips were names of songs that were cut before the end of the week. The "hit" was "The Tale of the Kangaroo," which the authors classed as "an inferior song." Leslie Stuart threatened to break his contract because the producer insisted upon retaining the famous sextette, which Mr. Stuart thought "inferior."

From instances like these producers of musical plays have derived their motto, "You never can tell."

THE MATINEE GIRL.

LESTER WALLACK RELICS.

The sale of the effects of the late Lester Wallack began last Wednesday in the Knickerbocker Art Galleries, 7 West Twenty-ninth Street. C. E. Smith was the auctioneer. The articles were said to be worth \$100,000. Tapestries, books, chairs, desks, costumes, objects of art, props, went to the highest bidders, and over \$2,000 were realized the first day. There were very few professional present, and many of the articles went at ridiculously low prices. Imre Kiralfy bought many old costumes, paying from 50 cents to \$7 for each costume. Other buyers were Adele Ritchie and Macklyn Arbuckle. Andrew Mack and Wilton Lackaye, Willis Sweetnam and J. M. Colville, the latter after some of the 150 rare volumes Lester Wallack prized so highly. There were supposed to be 3,000 costumes in the collection, from those of lackeys to those of kings, and the playbills were of great interest, old and yellow with age.

An old book in which Lester Wallack pasted his and other managers' programmes was of interest to everybody. Another old book which Wallack used contains the names of all the players in his company, the titles of nearly every play he presented, and the exact salary of every actor and actress he employed. There were marble statues, old clocks, gondolas and fantastically carved Egyptian props, vessels wrought in expensive china, others in clay, and a lot of candelabra.

Actors and dealers, art lovers and seekers after curios vied with one another to obtain souvenirs Thursday, the second day of the sale. The total realized for the day was \$2,432.60, and that for the two days \$4,254.85. Third day sale, on Friday, realized \$2,851—the total for three days making \$7,106. A tall turquoise blue and gold Cloisonne vase that was bought for \$275 some twenty-five years ago for the use of Mr. Wallack in one of his favorite scenes in A Scrap of Paper, was sold to Dr. F. B. Jones for \$13.

It is expected that some interesting souvenirs will be offered Saturday afternoon, as THE MIRROR goes to press.

VIOLA ALLEN'S CONDITION.

On Thursday last Viola Allen had a sharp turn for the worse, at the New York Eye and Ear Infirmary. She caught cold and neuralgia settled in the ear in which the delicate operation was performed on Sunday of last week. She suffered all day Thursday. At the infirmary it was said on Friday that Miss Allen was improving steadily. As THE MIRROR goes to press Dr. E. H. Dench, Miss Allen's physician, says that she will be up and about in a couple of days, but will remain in the hospital for at least two weeks.

FANNY HERRING STRICKEN.

Fanny Herring, the noted actress of a generation ago, was stricken with apoplexy at the home of a friend whom she was visiting in Hartford, Conn., on Feb. 12. She had gone to Hartford to witness the performance of her son, David R. Young, in The Triumph of an Empress. Mr. Young received word of her illness just before going on, but as there was no one to take his place he was obliged to play the performance. Miss Herring was removed to her home at Simsbury, Conn., where she is now lying in a critical condition.

DUSTIN FARNUM A STAR.

Kirke La Shelle signed last Tuesday a ten years' contract with Dustin Farnum, the hero of The Virginian, now running at the Manhattan Theatre. By this contract Mr. Farnum becomes a star. Mr. La Shelle has arranged with Harrison Grey Fluke, manager of the Manhattan, to keep The Virginian there for twelve instead of eight weeks, and if the arrangement can be made, for the rest of the season.

NOTES OF NEW THEATRES.

Sydney, Nova Scotia, the great iron manufacturing town of Canada, which has within the last year grown from a village of 3,000 people to a city of 26,000, is to have a new theatre. The new Sydney Lyceum, now being erected, is every way a modern theatre, and the finest and best equipped in Eastern Canada. The cost will be \$37,000 and it will be opened on April 18. Macadam and O'Connell will manage the enterprise. There is no other theatre in the city, and as there is besides the people of Sydney a drawing population of 35,000 within a radius of fifteen miles, with excellent steam and electric railway connections, this should be an excellent place for business.

Thompson and Trimble's new opera house in Plattsburg, Mo., opened Feb. 8 with The Beggar Prince Opera company in The Bohemian Girl. Thompson and Trimble claim to have the most complete theatre in North Missouri.

SAID TO THE MIRROR.

ARTHUR L. HOWARD: "Robert Edson did appear with Henrietta Crossman, in Mistress Nell, at the Savoy, as King Charles, for a brief period."

THE LONDON STAGE.

W. S. Gilbert Writes a Letter—Harc Doesn't Practice What He Preaches—New Plays.

(Special Correspondence of The Mirror.)

THE MIRROR BUREAU, TRAFALGAR HOUSE, GREEN STREET, LEICESTER SQUARE.

LONDON, W. C., Feb. 8.

Thespis be thanked! This week I have to record a more peaceful state of circumstances than that which was prevailing when I last had the honor of mailing to you. True, there have been some little jabs here and there, in order, perhaps, that the foul fiend, Disension, might be able to keep his dirty hand in. But, on the whole, most of us have been going about adopting the advice of the so-called Bacon's ghost, William Shakespeare, and have in our right hands carried gentle peace to silence envious tongues.

Even the much boomed wrestling match between Hackenschmidt, the Russian, and Madrali, the Turk, which came off at Olympia a few hours after my last letter, and ended almost before it began, has caused no very great amount of squabbling, although here and there argumentation has been a little bit heated. There has been a little butting again between the London County Council and the Drury Lane management, but even this matter is simmering down, and at the moment of writing I have reason to believe that arbitration will yet step in and pour some common sense oil upon the troubled waters. And speaking of troubled waters, I have to announce that the chief disturber of the peace this week has been old Father Thames, who has so overflowed his banks as not only to destroy much surrounding property, including flocks and herds, but has also, forsooth, washed away a company or two of players. Indeed, one pantomime company in Buckinghamshire, where there was a small theatre on the Thames' margin, was so flooded out that both actors and audience had to be conveyed away on rafts.

What other little disturbances we have had have included a couple of theatrical divorce cases (which are happily not given in much detail in THE MIRROR), one or two other anti-sketch prosecutions by the Theatrical Managers' Association, the prosecuting of an actor yesterday who forgot to pay for his railway ticket because, he said, he was so absorbed in study (a very trump prosecution, which ought not to have been brought), and the sentencing of a stage carpenter who was walking away with certain "props." I don't think I have anything else to add of an unpeaceful character, except to mention the verdict gained by the St. James' Gazette against that overweening so-called humorist, T. W. H. Crossland, who brought an action for alleged libel because the St. J. G.'s interviewer spoke somewhat slightly of C.'s offensive book about "Lovely Woman," and even dared to chaff its author, a verdict which has gained universal approbation. In other respects most things would appear to be, as my friend W. S. Gilbert would say, "now as right as rain."

By the way, even Gilbert himself, usually a little touchy and impatient of criticism, has this morning a letter in the papers treating with great tolerance and good grace a scribe who spoke of him as "poor Gilbert," evidently thinking that Gilbert was either a hopeless invalid or dead and gone. It is with great joyfulness that I have to add that this morning's papers also contain a calm and cogent letter from dear Marie Corelli. You will be glad to know that she announces herself as "perfectly happy." This blissful statement, I may tell you, arises out of a rumor in yesterday's papers that Marie was about to settle in Scotland and become a Mac-Corelli. Marie denies this soft but Scotch impeachment, adding that she is perfectly happy at her house, Maisoncroft, Stratford-on-Avon, and a very charming house it is, I may tell you. Let me add that the matter of the Corelli-Farthing has also just been settled up, and Marie has sent that cheque of 12,000 farthings which had been returned to her by her foolish antagonists, to the Stratford-on-Avon Hospital, plus the other 12,000 farthings of her own, thus making £25 for her donation.

I am glad to be able to report also that those old friends and colleagues, Arthur Collins and Cecil Raleigh, seem to have extended to each other the glad hand. Also that Raleigh, who is still giving at the license of plays, has just confided to yours truly that he is about to stand—or run, as you call it—for Parliament in the Liberal interest. I would therefore advise my friend Joseph Chamberlain (with whom I utterly disagree in most things) to look out for his laurels, for I can tell you that the rollicking Raleigh is a most eloquent speaker and most brilliant debater.

Among other peaceful matters of the week I may mention that several divines, including those eminent non-conformists, Doctor Clifford (Baptist) and R. J. Campbell (Congregationalist), have let fall some very approving, or, at all events, tolerant words concerning the British drama. Indeed, the City Templar, Campbell, spoke highly of the productions of Irving and Tree, which he said, made a point of seeing, but he added, wily, that he hoped the interviewer wouldn't mention it much, in case his congregation might denounce him. These approving words have, of course, helped to soothe those who have had to read in the current number of the Fortnightly Review (so called because it is published once a month), which article asks piteously, "What can be done for the British drama?" This article has been conducted by no less a personage than W. L. Courtney, who is editor-in-chief and chief dramatic critic of The Daily Telegraph, whose former dramatic critic, my severely afflicted friend Clement Scott, is about to have a huge testimonial matinee. Courtney includes in his article sundry expressions of opinion from several theatrical big-wigs, including that finished comedian, John Hare, who always seems to me to be at the point of grumbling about the state of the British drama, and to be pining for a higher form thereof, while all the time, as you may have noticed, he keeps on appearing in pieces which can hardly be called of an extremely elevated type.

As a set-off against some little friction as regards the defenders and the opposers of allowing children to act upon the stage, there has been this week proposed a children's theatre, to be run by children for children. I may have to say more of this anon, and I may even inflict upon you an epic upon this subject; but for the present, having imbibed much of the milk of human kindness, which has been flowing about this week, I forbear to cause you to suffer.

Though the pantomimes, with all their incessant "fasci" jargon, are fast disappearing from our midst, only Drury Lane and the Surrey pantomimes virtually remaining, yet sundry carls, marquises, and so forth, continue to trot about the country giving little shows of the kind. Indeed, ever since the gorgeous theatricals given a week or two back by the Duke and Duchess of Devonshire, at Chatsworth, to the King, Queen, and company, all our higher aristocracy seem to have gone stark, staring, stage-struck, which, of course, saves a good deal of squabbling on other matters. With regard to the rapprochements of the week, these have included a most benignant banquet, given by sundry Royal Academicians to a batch of our best scenic artists, workers who, although often brilliantly talented, have never hitherto received any recognition from what are called "the higher walks of Art," with a capital A.

Before proceeding to describe to you the theatrical changes of the week I must perform the painful duty of announcing the death of three important members of the theatrical profession—members whom I have known for many years past. These are Douglas Cox, who was until a month ago manager of the Alhambra, in Leicester Square, which post he filled for the second time, a thing most unusual in that somewhat squabbling management. I told you a week or two ago that poor Cox was most lovable and genial character, met with an ominous accident, which caused concussion of the brain. His death, although really a most merciful release, for which we should all feel devoutly thankful, nevertheless is deeply regretted by the dear old chap's troops of friends. His funeral procession,

which passed the Alhambra yesterday afternoon, was a sight to remember. The others who have died this week are Marie Glossop Harris, a once popular soubrette and sister of the late Sir Augustus, and Lizzie Clarendon, a very popular character actress, wife of Henry Saxe, who has written something like fifty pantomimes, mostly with the late George Clarendon.

Speaking of the Alhambra reminds me that a few days ago Alfred J. W. Morgan, director thereof, gave a deeply interesting display concerning some fire-resisting material, and some nonflammable wood, which materials have been applied to all matters at the Alhambra. So successful was this demonstration that large numbers of London and provincial managers, most of whom were present, are about to adopt the same material themselves.

The only new play of the week has been one which was made in France, namely Les Fleurs Falteurs—by M. Brieux. This piece, adapted by a nameless person, darkly hinted by some to be George Bernard Shaw, was produced last Sunday evening in the National Sporting Club's theatre by the Stage Society, who kindly gave another performance on Tuesday afternoon for those who did not wish (or were unable) to break the Sabbath by attending the performance. Brieux's play was called The Philanthropists, and, as those acquainted with the French original know, it is a play which deals very satirically with indiscriminate almsgiving and unthinking benevolence. So satirically has the good Brieux treated his theme that, like a good many other satirists, he occasionally slips over and scurries more than he meant to scurry. All the same it is a very interesting play and full of cleverly contrasted characters, including the foolish almsgivers, certain specimens of the more sanely charitable, together, of course, with the wrong 'uns and the right 'uns (as the London Cockney would say). There are also other studies of character, all well drawn and mostly amusing. I am inclined to think that with careful revision, and especially with remorseless cutting of the long speeches, which are tolerated at the Stage Society's own shows, The Philanthropists ought to be able to find a home in one of our leading West End theatres. The play was admirably acted all round.

The long closed Savoy was to have reopened to-night with The Love Birds, written by George Grossmith, Jr., and composed by Raymond Rose. Postponement, however, has just set in until next Wednesday.

On Monday, at the Camden Theatre, we are to see Theodore Kremer's much boomed drama, An Actor's Romance, the title of which has already been claimed on this side.

On Tuesday William (Trant), formerly Trant Fagan, an earnest young actor, lately with Citizen David Belasco, and still under engagement to him, will present at a Royalty Theatre matinee three pieces, all adapted from the French. These are, respectively, The Rose Garden, from La Jolie Falt Pour; The Vital Spark, from L'Étincelle, and Gentle Ram, from La Petite Fille.

Next Thursday, unless postponement sets in, Lewis Waller will, at the Imperial, produce John Davidson's new adaptation of Ray Blaa, to be called A Queen's Romance.

Next Saturday, or on the following Monday at the latest, we are promised Captain Dieppe, at the Duke of York's, where Pinero's Letty finished last night.

After starting this epistle so peacefully, I regret to have to end it by stating that squabbling is at this moment beginning to supervene, all on account of three managers who have selected next Tuesday week for their respective new ventures. These are Arthur Boucher's production of The Arm of the Law, adapted from Brieux's melodrama, La Robe Rouge; Willis Edouin's presentation, Amorelle, comic opera, at the Comedy, and J. H. Leigh's revival of Roscoe and Juliet, at the Court. As a matter of fact, Leigh was the first to announce a definite date, and Boucher the last. Still all three are obdurate at the moment of slipping this letter onto the mail train for Liverpool. We are all hoping that no bloodshed will follow these three managers' large amount of inkshed. GAWAIN.

AGAIN PATTI REFUSES TO SING.

Patti was due to sing at the Alhambra, in Syracuse, N. Y., last Thursday night, but when she learned that the sale amounted to only \$1,000 she, through her manager, Mr. Suckling, cancelled the engagement.

CURRENT AMUSEMENTS

Week ending February 27.

ACADEMY OF MUSIC—Jefferson De Angellis in The Tossador—last week—1 to 9 times.
AMERICAN—Quincy Adams Sawyer—3d week—18 to 28 times.
BELASCO—Henrietta Crossman in Sweet Kitty Belairs—12th week—79 to 86 times.
BIJOU—Century Players in Much Ado About Nothing—Announced to open Feb. 29.
BROADWAY—The Yankee Consul—last week—1 to 9 times.
CARNegie HALL—Musical Entertainments.
CASINO—Virginia Earl in Sergeant Kitty—last week—1 to 9 times.
CIRCLE—Vaudeville.
CRITERION—Eleanor Robson in Merely Mary Ann—51 times plus 2d week—9 to 17 times.
CRYSTAL GARDENS—Closed.
THE DALY'S—Glittering Gloria—2d week—8 to 16 times.
DEWEY—Moonlight Maids Burlesquers.
EDEN MUSEE—Figures in Wax and Vaudeville.
EMPEROR—The Other Girl—31 times plus 34 to 42 times.
FOURTEENTH STREET—Nat M. Wills in A Son of Rest.
GARDEN—The Secret of Polichinelle—19 times plus 2d week—9 to 17 times.
GARRICK—Annie Russell in The Younger Mrs. Farling—5th week—29 to 36 times.
GOTHAM—Jolly Grass Widows Burlesquers.
GRAND OPERA HOUSE—Dezobler's Minstrels.
HARLEM OPERA HOUSE—Ada Behan and Otis Skinner in repertory.
HERALD SQUARE—Sam Bernard in The Girl from Kays—17th week—118 to 126 times.
HUDSON—Robert Edison in Hanson's Folly—8th week—42 to 50 times.
HURTING AND SEAMON'S—Vaudeville.
IRVING PLACE—German Stock company in German Drama—22d week.
KEITH'S UNION SQUARE—Continuous Vaudeville.
KNICKERBOCKER—Edith Wynne Mathison in Twelfth Night—last week—1 to 8 times.
LONDON—Al. Rees in repertory.
LYCEUM—William Gillette in The Admirable Crichton—14th week—102 to 109 times.
LYRIC—Wilton Lackaye in The Pit—3d week—14 to 22 times.
MADISON SQUARE—Closed by Mayor, Feb. 4.
MADISON SQUARE GARDEN—Sportsmen's Show.
MADISON SQUARE ROOF-GARDEN—Closed.
MAJESTIC—Babes in Toyland—20th week—180 to 188 times.
MANHATTAN—The Virginian—8th week—55 to 66 times.
MENDELSsohn HALL—Musical Entertainments.
METROPOLIS—Ralph Stuart in By Right of Sword.
METROPOLITAN OPERA HOUSE—Metropolitan Opera company in Grand Opera—14th week.
MINER'S BOWERY—Tiger Lilies Burlesquers.
MINER'S EIGHTH AVENUE—Bowery Burlesquers.
MURRAY HILL—Henry V. Donnelly Stock company in Inco.
NEW AMSTERDAM—Mother Goose—13th week—97 to 105 times.
NEW GALIA—Hebrew Drama.
NEW STAR—Nellie McHenry in M'Lisa.
NEW YORK—Richard Carle in The Tenderfoot—1st week—1 to 9 times.
OLYMPIC—Fads and Follies Burlesquers.
OPHEUM—Vaudeville.
PARADISE ROOF-GARDEN—Closed.
PASTORS—Hebrew Drama.
PEOPLES—Hebrew Drama.
PRINCESS—Closed by Mayor, Feb. 4.
PROCTOR'S FIFTH AVENUE—Rip Van Winkle.
PROCTOR'S FIFTY-EIGHTH STREET—The Good Old Summer Time.
PROCTOR'S TWENTY-THIRD STREET—Vaudeville.
PROCTOR'S 125th STREET—Prince Karl.
ST. NICHOLAS GARDEN—Closed.
SAVOY—Kyrle Bellew in Raffles—119 times plus 2d week—9 to 17 times.
TERRACE GARDEN—Closed.
THALIA—Hebrew Drama.
THIRD AVENUE—An Heiress to Millions.
WALLACK'S—The County Chairman—14th week—108 to 116 times.
WEBER AND FLETCHER—Closed.
WEST END—Closed.
WINDSOR—Hebrew Drama.
VAUDEVILLE—Closed.
VICTORIA—Vaudeville.

THE NEW YORK DRAMATIC MIRROR



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EDITOR AND SOLE PROPRIETOR.

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Largest Dramatic Circulation in the World.

AN AMUSING SEQUEL.

AN amusing sequel to the recent failure in a New York theatre of a nondescript play written by a well-known young actor who evidently wishes to shine as a universal genius occurred the other day in a Kentucky city, where the actor appeared and where also he was interviewed by a local newspaper.

If there has in recent years been produced a play more unmistakably the work of an amateur hand than the play seen in New York, it has escaped memory. The only tolerable things in it were cerebrations—when they were not actual excerpts—from well-known dramas, in some of which this actor had appeared while all of them no doubt are in his library ready for occasional perusal. There was not a critical intelligence in New York that sat under this actor's play that failed to be amused in a spurious way by it as it was developed on the stage in circumstances that should surround dramatic work of worth.

Yet this amateur playwright, as an actor, according to the Kentucky newspaper that interviewed him, says harsh things about other amateurs who attempt to write plays—some of whom, it must be admitted, even in their earlier efforts show the germ of talent and an originality that requires only practice to promise good results. "Oh, I say, now, old chap," the actor is reported to have said in Kentucky to his interviewer, "won't you please say for me in your paper that I really don't care for any plays from the amateur playwrights? Please say it for me, will you not, old fellow? I am terribly in earnest in this matter, and I really mean what I say. It is an awful bore. I really wish they would stop sending them." And the actor was described as showing "real pathos in his blue eyes" as he voiced this prayer to be delivered from amateur playwrights. And then the actor held forth as follows in detail as to his trials with misguided persons with plays:

You can't imagine how much an actor who is starring is bothered by the receipt of plays that we don't ask for and don't want. I know they come to me unsolicited, and they probably do to the other actors as well. I get on an average two hundred of them a year. Each that comes by mail is accompanied by a letter, begging me to read the play, and if I don't accept it, to at least give an opinion about it. I am besieged at the stage door, at the hotel, in my

dressing-room, on the street, everywhere, by the incipient playwrights. If I repulse them they call me a cad. If I read them it takes up too much of my time, and it is not worth the effort, for a leading actor is a very busy man. Now, if a matter is submitted to a lawyer, or a physician or some other expert for advice, he is paid for his services, but I don't get a cent for reading over these plays. And, if the truth must be told, I don't read them. I would have no rest night or day if I did. Sometimes in my Summer vacations I may pick up a manuscript and look over it, but that is the end. The dearth of playwrights of the first-class is a marked feature of the theatrical situation to-day. In England, when one has named over PINNEO, HENRY ARTHUR JONES and one or two others, he has come to the end. In this country there are GILLETTE, CARLTON, BRONSON HOWARD, and CLYDE FITCH. Leaving out those who translate from the foreign stage, this is about all the first-class dramatists. The rest cannot be depended upon. The trouble with most of the men who write unsuccessfully for the stage and poster actors with their manuscripts is that they think they have a message which the world should hear. Most oftentimes what they jot down is all rot, but, good heavens, they could never be made to believe that. Each thinks that he is a genius.

Of course, the amateur who "has a message," and thinks himself a genius, and who does not have to send his work to so superior a person as this actor, but can find a manager willing to produce his play—a manager, in fact, who cannot originally tell a good play from a bale of bad hay—with-out a "reputation" behind it, is in luck, at least for a few moments.

But some familiar friend of this particular actor, who seems to wish to perpetuate the "dearth of playwrights," and upon whom fortune has smiled with something of that eccentric prodigality for which the dame is famous, and who some years from now may know more than he does to-day, should in the quietude of a confidential conversation inform him that the great actors who have passed formed the habit of reading new plays, and encouraged the amateur idea when it was worth encouragement; that such actors took great delight in discovering new playwrights and assisting them to fame and reward; that even PINNEO and JONES and the rest were originally "discovered" by some actor or manager who found time—in his Summer vacations if not between plays and meals—to look for young genius in the hope that young genius might assist him; and that if the successful young actor cannot write plays himself, and simply goes to the market where approved goods are on sale to the highest bidder, he is likely in his maturer years to regret that he did not peruse manuscripts and himself discover gems—few though they may have been—that others had recognized amid the dirt of mediocrity.

A RURAL CENSORSHIP.

THE borough council of Uniontown, Pa., last week passed an ordinance "against immoral and indecent plays," and left the matter as to deciding upon plays to be permitted and plays to be suppressed in that town with the burgess, who is an ancient official with powers akin to those of a mayor.

At the council meeting where this action was taken committees from two local churches were represented by a lawyer, who said that the recent advent in Uniontown of a woman made notorious by a recent escape of convicts from a Pennsylvania prison, in a play written around the circumstances in which she had figured, had led the good people of the town to demand the passage of an ordinance that would prevent such appearances there in the future. This lawyer offered an ordinance, which was passed by the affirmative votes of three of the board or council, one member voting against it and two not voting.

It was said at the meeting that there was no wish to discriminate against good plays, but that the character of many offerings at the local theatre had been such that action was deemed necessary. The ordinance passed provides that "It shall not be lawful for any show, play, stage entertainment or other public performance, as a whole or in part immoral or indecent in its character or tendencies, to be shown, performed or publicly exhibited in any opera house, theatre or public hall, or under any tent or canvass in this borough."

The second section is directed against any performance "in which any person notorious by reason of criminal conduct or associations is advertised as taking part therein, or as one of the features or attractions thereof." Any owner, lessee or manager of any place of local amusement in Uniontown, "and any proprietor, or manager, and any actor, player, usher, ticket seller, stage hand, aiding or abetting, assisting or participating in any such unlawful exhibition or performance, shall upon conviction thereof be fined not less than \$50 and not more than \$100, or be imprisoned in the borough lock-up not more than five days."

The penalty thus will be seen to be sweep-

ing, including as it does all who may be directly concerned in any prohibited representation. But the power vested in the burgess in the premises is remarkable. "It shall be the duty of the burgess," says the ordinance, "upon receiving credible information, either from reputable persons, or from his own view or inspection of the playbills or public advertisements thereof, that such an unlawful performance is contemplated, to give notice to managers and others that the same is unlawful and must not be exhibited," and upon failure to heed such notice the burgess and police officers are authorized to proceed summarily. It is added that the burgess "is to judge of the character and tendencies of such performance, but he shall require no further proof of the character" of any proposed entertainment "than indecent, obscene, or immoral public advertisements, posters or bills thereof."

This ordinance is one of the most remarkable that has yet come to the knowledge of THE MIRROR, as it seems to give the burgess of Uniontown unlimited power to embarrass and stop dramatic and other entertainments if for any reason whatever he shall fancy any offering to be "immoral and indecent" and thus subject to suppression. No one having the best interests of the stage at heart can complain of any reasonable attempt to discourage the class of offerings that exploit criminal and notorious persons, or any reformatory measure aimed at certain classes of printing that disgrace the theatre; but this ordinance places in the hands of a person, probably by no means expert as a judge of theatrical offerings, an absolute power to prevent representations that may by no means belong to the class aimed at, and to punish persons who may be wholly innocent in intention and in fact.

Uniontown is not a large place, and the better attractions seldom or never visit it; but that fact does not affect the principle of this ordinance, which seems to go beyond any precedent in this land of the free. And there is a suggestion of the medieval even in the title of the town's administrative officer charged with the enforcement of this enactment. A chronicler of the thirteenth century thus differentiated a burgess of his time and another who, possibly, may have been an actor, if legislative descriptions even of a later time—they called actors "sturdy beggars," among other uncomplimentary things—are to be believed. "Hit is beggars rihite to bearen bagge on back; and burgesses for to beeren purses."

THE DRAMATIC OUTLOOK.

The following is an outline of an address on "The Dramatic Outlook," delivered at Indianapolis, Ind., last Friday evening, Feb. 19, by Norman Hapgood, before the Contemporary Club:

About a year ago, speaking in Cincinnati, I read a list of plays then running in New York, and the effect was one of ridicule. What is running in New York to-day? There is plenty of foolishness, but the world desires foolishness, and the proportion in New York at present is not extreme.

At the New Lyceum is The Admirable Crichton, one of the most delightful comedies of our day in any language.

At the Vaudeville the run of two of Bernard Shaw's plays is resumed on Monday. Candida was put on as an experiment. Its success is, in my opinion, one of the signs of a change in taste, or in the theatre responsive to taste, which is likely to be rapid.

Ada Behan and Otis Skinner have just had a notably favorable reception in Shakespeare and Sheridan, which they are to continue next week in Harlem.

Viola Allen has been doing decidedly well in Twelfth Night, and the same play is to be continued at the Knickerbocker with the actress who played Everyman so charmingly, Edith Wynne Matheson, as Viola.

To-morrow morning, it is worth a note in passing, Minna von Burnheim will be seen by school children at the Irving Place. To-morrow night (Saturday) Much Ado About Nothing is scheduled to be given at the Bijou by the new Century company.

The Pit, at the Lyric, is very much above the usual dramatization of novels of such wide range and epic character.

George Ade's County Chairman, at Wallack's, is full of fresh comic feeling, even if the plot be hackneyed and the characters as superficial as they are racy.

Merely Mary Ann is at least a pleasant comedy, at the Criterion, with some of Mr. Zangwell's literary quality left in it.

The cheap stock companies, which have been increased by Mr. Proctor's adoption of the system, are giving us this week Lady Windermere's Fan and When We Were Twenty-one, two exceptional works of art.

Looking backward we see one of the successes of the season in Mrs. Fiske's Hedda Gabler, the first really emphatic practical success of Ibsen in this country. Little Mary was a failure, but it was a delight to the element in the public which is starved by the American stage. Charles Hawtreys in The Man from Blankley's had a comedy worthy of any country. Looking ahead we see Forbes-Robertson in Hamlet and Richard Mansfield in Ivan the Terrible.

This list is by no means a complete account of the dramas of real quality, for my theatregoing this season has been irregular. It is enough to show, that what I am to say about the stage in America ought not to be taken as pessimistic. Many departments of American life are below the standards which one wishes set for them, but American life as a whole is encouraging and stimulating nevertheless, and the signs are that the stage will improve with the other departments.

We Americans take a cheerful view of abuses in general. If Senator Hanna was a good fellow and an able man we slide over his views of the political use of money. There is danger that public opinion may tire of even the most effective moral campaigning, such as Mr. Folks' in Missouri. In smaller things, likewise, the greatest difficulty in the way of rapidly reforming abuses lies in the good-humored indifference of the public.

Happily, improvement must come in the drama, as in the arts in general, despite the absence of any strong public interest in the matter. It must improve merely because education increases. In 1903 fiction numbered not quite twice as many books as history, and a

little more than twice as many as biography. In 1886 fiction was to history as six to one and to biography as seven to one. President Eliot, of Harvard, has said that, once established, the taste for reading and the standard of taste is sure to rise. I think it is equally true that the quality of drama is sure to rise. The steady pressure, slight as it is, of the increasing number of theatregoers who appreciate intelligence in the theatre will make itself felt. The business man has been the leading figure in American life, ruling not only in commerce itself but in politics and in art. His absolute reign is nearing its end. Every year more men are going into politics without regard to money, attracted by the significance of public activities. The stage, in its more humble way, is attracting also more attention from the kind of people to whom business is not the first thing in life. It is still far too much controlled by the typical business man, who might better be conducting a department store or a tack or needle factory, but the grip of these men is lessening; the independent manager has a far better chance than he had two or three years ago; and, moreover, the purely commercial managers themselves are more forced to "pander" to the better element.

This is called a bad season, and bad in a way it is. Fundamentally, perhaps, it is a wholesome one, not without its analogies to the readjustment of values in the world of commerce, the squeezing out of water, the blow to speculation. The system of dramatic speculation has received a black eye. True, the good plays have suffered with the bad just as the good stocks have depreciated with the bad, but the effect is tonic none the less. The system of producing plays favored by the most conspicuous managers of late has been based upon the effort to find sensational pecuniary successes often enough to make up for the number of expensive worthless plays which fail. The opposite system is to be less on the lookout for dramas which can compete in profits with a pork factory, and to rely on knowing what are really good plays fairly sure to give a modest return on the money which must be invested to produce them. A far higher quality of drama is brought out by the more conservative business attitude than by the more speculative, but also much better taste and much more knowledge of the drama and of acting are required.

Our acting, our audiences and our plays must improve together. The more cultivated people become interested in the theatre, the more the plays and the acting will respond to their standards. Conversely, also, the more the stage improves the more it will call out the person who now find the usual evening spent at the theatre worse than a waste of time.

The native American drama gives fewer signs at present of improvement than the American stage. But it is sure to respond, more or less, to higher standards and requirements, although perhaps not so rapidly as if communication and interchange had not become so quick and easy. We need not trouble ourselves very much, however, where plays are written, provided they be worthy of our attention. The public is ready for a change, which seems to me imminent. I do not believe that a year ago, or two years, or three, Hedda Gabler and Candida and Twelfth Night and the plays of the Behan-Skinner repertory would have done as well as they have done in the present generally disastrous season. A large public is good-humoredly and slowly but effectively impressing upon the business theatre world the fact that it has not been getting exactly what it wants.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous inquiries or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of THE MIRROR will be forwarded if possible.]

EDMUND O. F. Fargo, N. D.: Kathryn Germain appeared in The Isle of Champagne.

ST. CLAIR BAYFIELD, University Club, Boston, Mass.: THE MIRROR has no recent record of The Poor Gentleman and The Iron Duke.

A. W. TAYLOR, Cleveland, O.: There are hundreds of unemployed actors in New York, eager for a Spring (or any) engagement. You must risk it. If you venture, THE MIRROR doesn't charge for answering even irritated correspondents.

DIXON VON VALKENBERG: 1. The membership of the American Dramatists Club is about one hundred and fifty. 2. You must get the author's and publisher's consent, or into hot water. 3. Glad if it is a thing of the past. 4. The cause was, poor play. Major Andre same. Algy same. 5. The Wheatcroft students have not given a matinee this season, but will later.

CHROLE, New Orleans, La.: 1. Shakespeare never wrote that woman was "a necessary evil, a natural temptation, a desirable calamity, a domestic peril, a deadly fascination and a painted ill." It was saint, St. Chrysostom. Shakespeare was one of the best friends women ever had. 2. See Schools of Acting in THE MIRROR's advertising pages. 3. With pleasure, always.

ELOISE L.: It is impossible for THE MIRROR to keep track of comparatively unknown actors after they leave New York. While many actors are well known to their friends, and their friends think that they are as well known to the world, they are not. Whether the actress of whom you inquire was ever an understudy, and whether the actor is with a "first" or "second" company, it is impossible to say. They may not be with any company. Things happen after attractions leave New York.

LILLIAN, South Bend, Ind.: 1. Before dramatizing the book it would be advisable for you to have a heart to heart talk with the author or publisher. 2. It is advisable to describe the characters and their costumes in the first two or three pages, not in the text, as descriptions there distract and are the hall marks of the amateur. 3. Never use one superfluous word in "business"—or directions—as you are not writing "business" to be heard or published. 4. It certainly is necessary to send a letter to manager or star when submitting a MS. 5. Neither roll nor fold. Send it flat, between pasteboards. 6. One thousand down, and five per cent. of the gross, until you are famous, when you can make your own terms. 7. A manager or star has no more right to your play after he has paid you "so much" than a tenant has to a room or house after he has paid his landlord "so much." 8. The manager or star doesn't pay you a royalty—it is your play that pays you—if it is successful. 9. Be firm with a manager or star that tries to impose upon you.

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A DAY OF EXCITEMENT. By Charles Horwitz.
THE DIPLOMATIN. By Arthur Paerbofer.
THE DENISTS. By Thomas Hardy.
EBEN AND ANGELINA. By Thomas H. Dickinson.

FOR BABY'S BAKE. By John S. Lopes.
A HARVARD MAN. By G. Alanson Lemay and Harry C. Browne.
INITIATION NIGHT. By Adelaide Schmidt Wayland.

LOVE'S TRIUMPH. By James Marshall Martin.
A MUSHROOM STATESMAN. By Gertrude Andrews.

A NIGHT WITH THE ELKS. By J. A. Lacy.
PAPA PETTINGILL. By Granville F. Sturgis and Abel Seaman.
THE PRICE OF JUSTICE. By Walter S. Lockwood.

LA BAROUILLEUSE. By Emile Fabre.
RAMESSES. By Lyle C. True.
SANTA CLAUS, JUNIOR. By A. Deffmain Grange.
SO ICH DIE. By Paul Lindau.

THE SOCIAL BRIGADES. By Mrs. Schuyler Crowlfield.
WHEN THERE IS SMOKE. By Harold Heaton.
WHY MEN LOVE WOMEN. By Charles C. Weigel.

THE WINNING OF JESS. By Frederick Vane Wemyss.

THE PASSING OF THE MADISON SQUARE.



The Madison Square Theatre, recently closed by order of Mayor McClellan because in case of fire the lives of the spectators would be endangered, will in all likelihood never be again used for theatrical purposes. The changes in the structure demanded by the authorities can be made only at enormous cost, and as the playhouse is small, old, and now rather out of the way, it is improbable that the owners will go to the expense necessary to make the building conform to the law. The theatre is owned by the Eno Estate and was leased about a year ago to the Shubert Brothers. The lease has yet several years to run, but it will likely soon be canceled by mutual consent.

While the Madison Square is one of the smallest of New York playhouses and is hardly old enough to be classed as a landmark, it has, nevertheless, played an important and an interesting part in the theatrical history of the city. On its stage appeared hundreds of players of note in the past and present, scores of successful dramas were presented there for the first time, and movements were cradled there that have grown to be important factors of American dramatic art. Its walls harbor legions of memories of success and failure, and thousands of players will, for sentimental reasons, regret its passing.

The ground upon which the playhouse stands has been used continuously for amusement purposes since 1865, and long before that the adjoining lots were devoted to purposes of public entertainment. On the ground now occupied by the Fifth Avenue Hotel Franco's Hippodrome stood from 1853 to 1855. The building was demolished to make way for the hotel, which was opened in 1859. In 1862 Amos E. Eno erected a building on the site of the present Madison Square Theatre and let it for the purposes of an evening stock exchange. The exchange enterprise was a failure and the building was then leased by George Christy, who, after making the necessary changes, opened it as a minstrel hall on Nov. 30, 1865. Minstrelsy continued there, with various managers, until the autumn of 1867, when C. H. Garland rented the property, altered the auditorium and stage, and named the playhouse the Fifth Avenue Theatre. On Sept. 2, 1867, the house was opened with a burlesque company that included Mrs. Harry Watkins, Eugene A. Eberle, Sol Smith, Jr., Mrs. M. W. Leffingwell, Mary Maddara and Mrs. Sedley Brown. The burlesque company continued until January, 1868. In the following Spring James Flak, Jr., leased the premises and rebuilt the theatre entirely, except for the walls. When the work was completed he gave entire control of the house to John Brougham, who opened it as Brougham's Theatre on Jan. 25, 1869, with his own play, *Better Late Than Never*. The Brougham régime continued only a few months, and on April 5 of the same year Mr. Flak took charge himself and installed an opera bouffe company that appeared for a season of nearly three months.

Augustin Daly became the manager of the house in the summer of 1869. He entirely refitted the interior and on Aug. 16 opened the season with a production of Robertson's comedy, *Play*. Mr. Daly's management continued until Jan. 1, 1873, when the building was destroyed by fire. This was a splendid period in the history of the house. The players in Mr. Daly's company were of the most celebrated of the time, and the plays produced were of the first importance. The fire that destroyed the theatre broke out after the matinee performance on New Year's Day, 1873. The entire wardrobe, the scenery and many valuable books of the Daly company were burned. Mr. Daly leased the Worrell Sisters' New York Theatre, at Broadway and Eighth Street, and moved his organization there.

After the fire the property stood idle for several years. The theatre was then rebuilt and was opened on Dec. 10, 1877, as the Fifth Avenue Hall, with Robert Heller, the magician, as the attraction. Thirteen days later the name of the house was changed to Minnie Cummings' Drawing Room Theatre, and a number of light musical pieces were presented there by Miss Cummings and her company. In 1879 the fortunes of the playhouse changed again for the better. Steele Mackaye took charge of the house and named it the Madison Square Theatre. He began his régime by presenting on April 23, 1879, *Aftermath*, or *Won at Last*. This play ran for some time, and in the following June Pinafore was put on for a summer run. After that engagement Mr. Mackaye, backed by the Mallory Brothers, rebuilt the theatre as it is to-day and furnished it handsomely throughout. A double stage—an invention of Mr. Mackaye—was built and the house was made practically new. Mr. Mackaye organized an unusually large company and on Feb. 4, 1880, began, with the production of *Hazel Kirke*, what was to be a brilliant epoch in the history of the house. The company included Rose Coghlan, Effie Ellsler, C. W. Coddock, Mr. Mrs. Thomas Whiffen, Eben Plympton, Gabriel du Sauld, Edward Coleman, Dominick Murray, Annie Ellsler, George Grey, Cecile Rush, Joseph Frankau, Ada Gilman, Genevieve Stebbins, Josephine Craig, Frank Weston, B. T. Ringgold, Richard Brennan, F. Barton and Henry Jones. Daniel Frohman was business manager for Mr. Mackaye, and Bernard Mollenhauer was musical director. *Hazel Kirke* ran for four hundred and eighty-six performances. During its extraordinary run many changes were made in the cast. Georgia Cayvan made her New York debut as Dolly Dutton, and others who came into the cast during the run of the play were Aaron Rodney, Dorah Leigh, Carrie Wyatt, Carrie Turner, Blou Heron, Maude Osborne, Annie Russell, Gus Levick, Jeffreys Lewis and George Clarke. On June 28, 1880, the benefit for the fund to erect the Edgar Allan Poe monument in Central Park was given at the theatre, and Edwin Booth, together with many other celebrities, took part in the performance.

In the Spring of 1881 trouble arose between Mr. Mackaye and the Mallorys, and Mr. Mackaye retired from the management. The Mallory Brothers then conducted the theatre until 1884. The plays produced during that period were *Professor Emeralds*, *Young Mrs. Winthrop*, *The Russian Honeycomb*, *The Rajah*, *Alpine Roses* and *May Blossom*. The extraordinary runs made by several of these plays are well remembered by playgoers. Many of the players in the original company remained under the Mallory management. Among the noted newcomers were William Gillette, Leslie Allen, Agnes Booth, Kate Denin Wilson, W. J. Le Moine, Henry Miller, Fred. Bryton, Max Freeman, Edwin Arden, Al-

fred Klein, Marie Burroughs, E. M. Holland and Richard Mansfield.

At the beginning of the season of 1884-5 A. M. Palmer entered into partnership with the Mallory Brothers and undertook the management. His first production was *The Private Secretary*, which ran for two hundred performances. Mr. Palmer assumed exclusive control of the theatre in March, 1885, and remained as its manager until Sept. 15, 1891. The season of 1885-6 included the following presentations: *Scaled Instructions*; John T. Raymond in *Chancery*; and *For Congress*; *Madame Janiah* in *Anselma*; *Saints and Sinners*, which ran for more than one hundred performances; *Engaged*; *Broken Hearts*, together with *Old Love Letters*, and *Our Society*. In the summer of 1886 Richard Mansfield appeared for the first time in *Prince Karl*, which ran from May 3 until the end of July.

The season of 1886-7 began with *Held by the Enemy*, which was followed by *Jim the Penman*, *Our Society*, and *Fashion*. During this season special performances were given, at authors' matinees, of new plays by W. D. Howells and Brander Matthews. *Elaine*, by George Parsons Lathrop and Harry Edwards, was also presented for the first time. In the summer season Mr. Mansfield again played *Prince Karl* and produced his own play, *Monsieur*, and *Dr. Jekyll and Mr. Hyde*. The season of 1887-8 brought *Jim the Penman* for a short run, and the productions of *Angela*, *The Martyr*, *Heart of Hearts*, *Partners*, and *A Possible Case*. Later a number of new plays were tried, and Mr. Mansfield played a summer engagement. The feature of the season of 1888-9 was the first production in America of *Captain Swift*, which ran well through the winter. *Editha's Burglar* was acted for the first time in New York on July 1, and on Aug. 5 came the first American presentation of *Buttons' Baby*. The next season, 1889-90, brought the production of *Aunt Jack*, preceded by the curtain-raiser, *A Man of the World*. This bill held the stage from Oct. 3 to April 28. The summer of 1890 brought Mr. Mansfield again, who, on May 19, produced *Beau Brummell*. The season of 1890-1 opened on Oct. 30 with the first production in America of *A Pair of Spectacles*, which ran until Jan. 3, and was followed by the *Rosina Vokes* company in *The Silver Shield*. The stock company next presented *Sunlight and Shadow* and *The Pharisae*, and on April 15 came the first performance of Augustus Thomas' successful drama, *Alabama*. The summer season was devoted to *Martha Morton's* prize play, *The Merchant*, several special productions, and on Aug. 3 Jane was produced for the first time in America.

On Sept. 15, 1891, Mr. Palmer sub-leased the theatre to Hoyt and Thomas, who renamed it Hoyt's Madison Square Theatre. The Hoyt and Thomas régime continued until the autumn of 1894 and brought the first productions in New York or in this theatre of *A Trip to Chinatown*, which ran for six hundred and fifty performances, the longest run ever made in America; *The New South*; *A Temperance Town*, and *A Texas Steer*. On Jan. 11, 1894, Mr. Hoyt and Frank McKee, forming a partnership, leased the theatre directly from the Mallory Brothers and changed the name to Hoyt's Theatre. During the next seven years the playhouse was successful, having such attractions as *A Milk White Flag*, *Lost Twenty-four Hours*, *The Gay Parisians*, *A Black Sheep*, *The Liar*, *Sue*, *A Florida Enchantment*, *My Friend from India*, *The Man from Mexico*, *A Contented Woman*, *A Bachelor's Honeycomb*, *A Stranger in New York*, *Susanah*, *A Brace of Partridges*, *On and Off*, *Because She Loved Him*, *So*, *Why Smith Left Home*, and a number of French farces.

During the period that it was known as Hoyt's Theatre the playhouse was for a time the home of the Criterion Independent Theatre. That society, on Nov. 8, 1897, presented John Gabriel Borkman, and on Jan. 1, 1898, at its second matinee, several short plays of literary merit were presented. During this period also Janet Achurch appeared there in *A Doll's House*; the Stanhope-Wheatcroft Dramatic School gave many matinees, and the house was used for various meetings of the Actors' Fund.

After the retirement from active work of Mr. Hoyt the playhouse was leased by Charles Frohman, who changed the name back again to the Madison Square Theatre. Under his management the house was used largely for French farces. The Shubert Brothers became the lessees about a year ago. The last attraction that played in the theatre was *The Secret of Polichinelle*, which was in the midst of a successful run when the Mayor ordered the playhouse closed.

BOOKS REVIEWED.

"Thirty Years of Musical Life in London," by Hermann Klein (The Century Company, New York), is a delightful collection of rambling reminiscences from the pen of a man of extraordinary wide acquaintance among celebrities of the artistic world. Scarcely a singer or musician of note who visited or lived in London between the years 1870 and 1900 escaped—or rather, had the misfortune not to meet—Mr. Klein, and he has written of them in a pleasant, informal manner that brings them very near to the reader. The volume is illustrated with more than one hundred portraits of famous men and women, of which many are very rare.

"The Career Triumphant," by Henry Burnham Boone (D. Appleton and Company, New York), tells an entertaining tale of Virginia country life, with a dash of theatrical life by way of contrast. Mr. Boone knows his Virginia, and in his descriptions of the theatre he does not display the ignorance of stage affairs that is common among novelists. The story engages the attention, and most of the characters are well drawn, but as a piece of literature the book would be much better if the author had written in clearer style. The thread of the story is tangled frequently in smart dialogue and extraneous incidents.

"Constance d'Orléans," by F. White Ruger (The Abbey Press, New York), is a romantic tale of the South and North that is long enough to supply the needs of the most insatiable novel-reader for at least a week. The story is interesting enough, but it is set forth in the tedious fashion that obtained in the three-volume novel epoch. Old-fashioned readers will perhaps revel in it.

"My Hopes and My Heroes," by Frank B. Stearns, is a collection of poems on timely and personal subjects that will interest the theatrical people who know the author by the familiar name of "Dad." The book is published by the Herald Printing and Stationery Company, of Mr. Stearns' home town, Decatur, Ill.

"Europe on Four Dollars a Day," published by the Rolling Stone Club, Medina, N. Y., is a small pamphlet in which is given an account of an experimental journey through Europe by two persons who "managed" on \$4 a day each. The book is filled with facts and figures that should be of value to the traveler of moderate means.

MAGAZINE NOTE.

"The Book Lover" (Warren Eldridge Price, editor), for February, is like a Christmas tree, it is so full of good things. The prizes of the number are the life of Omar Khayyam, by Edward Fitzgerald, and the one hundred and one Fitzgerald quatrains. Many fine pages are spoiled by a bigoted and lying article on Shakespeare by a rabid Baconian.

COMPANIES CLOSING.

An Orphan's Prayer, Feb. 27, at Hoboken, N. J.

Wife in Name Only, on Feb. 13.

Sam C. Miller, with Ferris Stock company, Feb. 10.

William A. Griggs, with A Run on the Bank company, Feb. 10.

ENGAGEMENTS.

Sam C. Miller, with A Romance of Coon Hollow, February 12.

William A. Griggs, to play Weary Willie, with Weary Willie Walker company, February 12.

Ralph Cummings, Frederick Montague and John Arthur, with John Griffith, for Macbeth.

AT THE THEATRES

Daly's—Glittering Gloria.

Comedy, with music, in three acts. Book by Hugh Morton; music by Bernard Rolt. Produced Feb. 15.

Jack James Cyril Scott
Archie Toddlie Percy F. Ames
Robert Shreve Ferdinand Gottschalk
Col. Pasquale Gallegher Forrest Robinson
Algernon Entwistle George A. Schiller
Samuel Slapton Edward Gore
Irene E. Lovat Fraser
Mr. Griddletop Eugene O'Rourke
First Porter John Hendy
Mrs. Jack James Adele Ritchie
Dorothy Kenworthy Phyllis Rankin
Sarah May Hengler
Herbert Flora Hengler
Ariadne Charlie L. Wilson
Ethel Gertrude Douglas
Kathleen Edna Farrell
Kathleen Belva Don Kersley
Rosamund Rybil Anderson
Brenda Marie Allen

Glittering Gloria, a farce-comedy with musical interpolations, was presented for the first time in New York at Daly's Theatre last Monday night, and a large audience welcomed it with hearty approval. The play, which is from the pen of Hugh Morton, was acted in London as a short dramatic piece and won considerable favor. The music, by Bernard Rolt, was added to fit the piece for export. Just why this was deemed necessary is hard to understand. The music does not add largely to the glitter nor the glory of the farce, though it serves the purpose of lengthening the performance to a full evening entertainment. At all events, whether the piece is considered as dramatic, musical or hodge-podge, it proved very entertaining from beginning to end, and it was genuinely enjoyed by the audience.

The story of Glittering Gloria and many of its situations are more or less familiar. The farce has the flavor of a piece that was originally done in French, then adapted for English consumption and finally warmed over for the American theatrical table. It has the great virtue of cleanliness, and yet it is well seasoned with wit and humor. In plot and action it is leagues ahead of the majority of musical comedies of the day, and while the interpolated songs are not by any means musical gems they lend variety to the entertainment without vulgarizing it. The one serious musical misdemeanor committed by Mr. Rolt was in introducing a quartette and a duet in the piece at points where they interfered sadly with the progress of the action.

The first act of the farce takes place in a fashionable jewelry shop in Bond Street, where there is on view a magnificent diamond necklace that has won the admiration of Gloria Grant, the reigning belle of the London stage. Jack James, rich and recently married, desires to purchase the necklace to give to Gloria as a memento of their friendship, which was terminated by his marriage. Colonel Pasquale Gallegher, of El Paso, and several other gentlemen wish also to present the necklace to Gloria. Jack, however, succeeds in buying the jewels, and is congratulating himself on having gotten ahead of his rivals when he suddenly confronted by his indignant wife. In order to escape from his predicament he declares that he purchased the necklace on speculation, hoping to sell it at an advance to a fictitious person named Milliken. The wife demands to see Milliken. Jack and his chum, Archie Toddlie, being hard put to it, induce Zebedee Poskett, a rural barometer, to pose as the man of their invention. The result is that Poskett gets possession of the necklace, at no cost to himself, and presents it, with a fine flourish, to Gloria.

The second act occurs in Gloria's apartment. She is about to sail for America on a professional visit, and is engaged in packing her trunks. Jack and Archie arrive to explain about the necklace. Mrs. Jack and Archie's fiancée, Dorothy Kenworthy, come to see about subletting the apartment. Gloria disposes of the two couples in opposite rooms. Colonel Gallegher arrives to lay his heart at Gloria's feet, and to murder any rivals that he may encounter, and Poskett comes to present a bulldog to the popular and much petted actress. After striving in vain to make some sense of the dog's bark, Poskett, to get rid of him, leads him to the room occupied by Jack and Archie. As the dog has an aversion for red neckties, and as both the men are wearing those adornments, the results of Poskett's subterfuge are disastrous. The two men emerge with their clothes in tatters, and in order not to be discovered by Mrs. Jack and Dorothy they leap into two large trunks and close the lids. No sooner are they in than a pair of lusty porters appear, lock the trunks, and as the curtain falls start off with them for the railway station.

The scene of the third act is the luggage room of the Euston Railway Station, and the time is the morning following the previous act. Here the various characters come on various and plausible errands, and after many complications Jack and Archie are released from the trunks. In their tattered and battered condition they find it easy to make Mrs. Jack and Dorothy believe that they have been injured in a railway accident. As the reconciliation takes place Gloria departs for America with Colonel Gallegher, who thus triumphs over his rivals for the glittering lady's affections.

Adele Ritchie presented a picture of dazzling beauty much adorned in the title-role, and she sang and acted with attractive vivacity. Ferdinand Gottschalk as Poskett gave a fine, mellow, humorous characterization, as quaint as a personage of Dickens' pages, and as droll. Percy F. Ames was a hugely funny caricature of a drawing, slow-witted young English swell in the role of Archie Toddlie. Cyril Scott was a lively, natural Jack James, and Jack James' Forrest Robinson played Colonel Gallegher with splendid gusto; George A. Schiller was an amusing Algernon, secretary to the Colonel, and Eugene O'Rourke made a decided hit as Mr. Griddletop, a Cockney baggage master. Adelaide Prince looked exceedingly handsome as Mrs. Jack James, and her acting was spirited. Phyllis Rankin played Dorothy Kenworthy in her customary artistic and attractive fashion, and made the most of every line. The Hengler Sisters, in two very small parts, again exhibited their unusual capabilities as dancers and were as graceful, nimble and sprightly as ever. The other roles were in good hands. The orchestra was under the direction of John Sebastian Hiller—which is to say that the musical end of the production was exceedingly well looked after. The scenery and costumes were very pretty.

Metropolis—Human Hearts.

Human Hearts was the attraction at the Metropolis last week, drawing the usual large audiences, who enjoyed the play and warmly applauded its intelligent interpretation by a hard-working and well-qualified company.

Prominent in the cast was E. P. Sullivan, whose Tom Logan was a most successful effort, full of robust vigor. Harry Squires, as Moses Jones, the faithful darkey, gave an impersonation marked by sympathetic humor. Carroll J. Barrymore handled the difficult part of Jimmy Logan, the idiot son, with much discretion. W. J. Sullivan, as Tom Mason, a bravo, made a hit and redeemed the triteness of his conventional "bravo" role by a brisk and original delivery. Walter Coons was dignified and effective as Herbert Shaw. The Samantha Logan of Sadie Stockton was a very artistic and affecting performance. Grace Lockwood, as Jeannette Logan, delivered her lines in a very intense and self-absorbed manner. A newboy role, Limpy Morgan, was taken with a vivacious humor by May Helton, and Baby Norman, as little Grace Logan, made a remarkable showing for such a tiny player. Edna R. Bailey, as Frederick Armadale, was a strenuous villain, and the gallery rejoiced greatly when he was finally brought to book. Marcus Shannon, as Richard Markham; Walter Williams, as Deputy Warden Weston; Harry Madison, as Samuel Logan, and W. C. Lowther, as Mike Corrigan, were adequate. Marguerite Fisher appeared to good advantage as Ruth Larkins. This week, by Right of Sword.

Fifty-eighth Street—Across the Pacific.

Despite the cold weather tremendously large audiences gathered last week to see *Across the Pacific*. Applause was liberally bestowed upon the leading members of the cast and curtain calls were numerous. Harry Clay Blaney by his clever impersonation of Willy Live, the quick witted, up-to-date war correspondent, made a big hit. Harry W. Fenwick gave a manly performance as Joe Lanier, the hero, while Frederic Ormonde as Bud Stanton made a very effective villain. D. E. Hanlon did clever work as Sam Drysdale, and Augusta Gill as Elsie Racott was a charming heroine. Kittle Wolf had a very congenial role in Madge, and her songs and dances with Mr. Blaney were rapturously received. Miss Wolf's individual work is highly praiseworthy. Chinese Johnny Williams, who has no superior in the impersonation of Mongolians, played the dual role of Sing Lee and Quong Hong very successfully. His comedy kept the house in roars, and his original specialty was well received. Others who did well were Francis Desmond as Neil Haxelton and John E. Kelly as Mike Flannigan. This week, George Evans in *The Good Old Summer Time* is the attraction.

New Star—The Ninety and Nine.

The Ninety and Nine drew large audiences to this house last week. The company included O. J. Ashman, Alfred Hastings, Austin Webb, George Fausch, Master Willie Tilden, Frank Hill, Ira T. Moore, James Martin, Herbert W. Parker, Charles C. McCullough, William Martin, M. C. Purdy, Marion Ballou, Myra Brooks, Anna Whiting Huntington, Emma Brennan Ince, Ella T. Bennett, Gusie Tilden, Anne Dale, Minerva Florence. This week Nellie McHenry appears in *Nissa*.

West End—Arrah-na-Pogue.

J. K. Murray and Clara Lane had a good week at the West End Theatre in *Arrah-na-Pogue*. This week Cheekers, fresh from its successful run at the Academy, will be seen, and the prospects are that it will do an enormous business.

At Other Playhouses.

Owing to the holiday, *The Mirror* this week went to press on its final forms on Saturday. The announcement of changes in the theatres for the week included: *The Tenderfoot* at the New York, succeeding *Terence*; *The Torsador* at the Academy, succeeding *Cheekers*; *The Yankee Consul* at the Broadway, succeeding *The Medal* and the *Maid*; *Nat M. Willis* at the Fourteenth Street, succeeding *The Good Old Summer Time*; *An Heiress to Millions* at the Third Avenue, succeeding *Wealth and Poverty*. The new bills will be reviewed in the next *Mirror*.

REFLECTIONS.

Kathryn Kidder won a suit in the Supreme Court in Savannah, Ga., last Tuesday. While she was playing in *Molly Pitcher* there two years ago, a piece of wadding from a cannon fired in the play struck Eddie Murrell, a super, in the back. He sued for \$1,000 damages. The jury returned a verdict for \$200 damages against the Kathryn Kidder Company. The judge made the jury reconsider the verdict.

Edward Waldman, the German-English actor, will appear next season in *The Merchant of Venice* and *Hamlet*.

Will W. Crimans, owing to the closing of *The Working Girl's* Wrong company, has been transferred to the *Driven from Home* company.

Jack Mason, who has staged all of Gus Hill's attractions the present season, has had an offer from Harry Williamson to go to Australia and produce the Weber and Fields' burlesques. Mr. Mason is staging *Witmark and Sons'* production of *Hiawatha*, which to be given a special performance at the Waldorf-Astoria this month.

Matt Kusell has signed Wilbur Mack and will star him in repertoire for five years.

Louise Sanford, leading woman of the A Bunch of Keys company, had the misfortune to fall down a flight of stairs leading from her dressing-room to the stage, while playing at Portsmouth, O., severely spraining her ankle. Miss Sanford fainted, and the curtain was held till she recovered consciousness, when she insisted upon finishing the play.

Charles Wyndham's new play, *My Lady of Rosedale*, an adaptation from the French of Alfred Capus, by J. W. Comyns Carr, was given at the New Theatre, London, on the night of Feb. 13 before a large audience. The leading part was played by Mabel Terry Lewis, niece of Ellen Terry. Mary Moore had a minor part. Sir Charles Wyndham and Gertrude Kingston were also in the cast.

G. Russell Stringham, the artist, is engaged in painting a portrait of Robert Hilliard. Mr. Stringham has taken a studio with W. Ruloff Kip, a well-known young American painter, and the two artists will devote themselves principally to mural decoration in theatres and other public buildings.

At the Knickerbocker Theatre, beginning with a matinee on Washington's Birthday, Twelfth Night, with Edith Wynne Mathison as Viola and Ben Greet as Malvolio, will be seen.

Margaret Crawford, who played Oberon in N. C. Goodwin's revival of *A Midsummer Night's Dream*, and has since been singing in concert, has been engaged for a spring tour by Walter Damrosch and the New York Symphony Orchestra.

Professor Edward Alexander MacDowell's recent resignation from the head of the department of music of Columbia University, an account of the growth of materialism and the consequent neglect of the fine arts, has stirred up considerable discussion in educational circles.

Cathrine Countess, who returned from the West recently, has been secured as leading woman of the Keith's Theatre Stock company, Philadelphia, opening early in March.

The starring partnership between Georgia Waldron and David Higgins which has existed so long has just been concluded. Owing to indisposition Miss Waldron retires from the cast of *His Last Dollar* and will take a much needed rest. Miss Waldron will not appear again this season. Next season she will head her own company as a star in a new Southern play.

Aida Lawrence, leading woman with Rowland and Clifford's Over Niagara Falls, B. company, was granted an absolute divorce on statutory grounds from A. J. Sharpley, by Judge Bishop in the Court of Chancery on Feb. 2, 1904, at Chicago, Ill. She was also granted legal guardianship of the son, an allowance for his support, and permitted to resume her maiden name.

Mrs. Wiggs of the Cabbage Patch is booked at the Savoy for the entire next season.

Governor Odell and party saw *The County Chairman* last Friday night at Wallack's.

The company that will support Katherine Kennedy in the new play, *The Ruling Power*, by Elwyn A. Barron, is composed of the following players: Orrin Johnson, Vincent Serrano, Eugene Jepson, Frank Lander, Robert Warwick, William Herbert, Emmett Shackelford, Frank Battin, Miriam Hutchins, Rosa Rand, Davenport Seymour, Ethel Elsie, Madeleine White, Elsie Ives, Dorothy Russell, and Edythe Rowan. *The Ruling Power* is in four acts, the scenes being laid in New York city, and the time to-day. The first performance will be given at the Garrick Theatre, March 14.

Ralph Stuart and Jessamine Rodgers will give a special matinee of *East Lynne* Thursday afternoon at the Metropolis Theatre.

UTTERLY FALSE.

James K. Hackett Still an Independent of the Independents, Inspired Rumors to the Contrary Notwithstanding.

Newspaper writers interested in promoting the schemes and plans of the Theatrical Trust have been suspiciously busy during the past fortnight in circulating and publishing stories intended to convey the impression that James K. Hackett contemplates withdrawing from his position as an independent actor and manager.

There is no truth whatever in these reports that Mr. Hackett will cease his independent course and resume booking with the Trust.

Mr. Hackett was seen by a Mirror representative last week. "You cannot deny these baseless stories too emphatically to suit me," he said.

"I have not receded from my independent position. I am playing only in independent theatres, and I shall continue to play only in independent theatres.

"My relations with some of the members of the Theatrical Syndicate," continued Mr. Hackett, "are personally friendly; but as a matter of principle I am opposed to their business methods.

"Next season, and for many subsequent seasons, I hope and believe, I shall continue to act only on the basis of an independent star.

"I wish this statement to be made as strongly as possible to the profession, as I consider that the baseless rumors being industriously circulated regarding my position and my intentions are meant for effect upon my integrity both as a manager and as a man."

HENRY AUSTIN CLAPP DEAD.

Henry Austin Clapp, one of the best of dramatic critics, respected, admired, loved or liked by every actor that has played in this country for nearly forty years, died of pneumonia last Friday afternoon, at his home, 445 Marlboro Street, Boston, Mass. For thirty-five years—from 1867 to 1892—Mr. Clapp's reviews were eagerly looked for, by theatregoer and actor, in the columns of the Boston *Daily Advertiser*, and for the past year or so in the columns of the Boston *Herald*. Mr. Clapp had been one of the foremost critics in America. His methods were those of Theophile Gautier and Jules Lemaitre—severe when necessary, but always kindly. His death is a distinct loss to the stage, as he was an authority on Shakespeare and everything of worth that has been done on the American stage in forty years—he was a little over sixty. Mr. Clapp was a fine Shakespearean reader and lecturer, and had read and lectured on Shakespeare all over the United States. His last work, published serially in the *Atlantic Monthly* three years ago, and then in book form, "Reminiscences of a Dramatic Critic," attracted much attention. He was also clerk of the Supreme Judicial Court for Suffolk County. In the 70's no first-class actor ever appeared in Boston—not even Ristori, Booth, Salvini or Cushman—that didn't devour Mr. Clapp's column "next morning" in the *Advertiser* before breakfast. His power and influence were great all over New England, for the *Advertiser* then went all over that section of the country. "What does the *Advertiser* say?" was the final query of actor and public.

Mr. Clapp was absolutely incorruptible, and fought shy of any fraternizing entanglements or obligations.

He was born in Dorchester, Mass., July 17, 1841. He was educated in the public schools and High School of Boston, in the latter of which he was one of Prof. William J. Rolfe's pupils. In 1864 he began his literary career, on the Boston *Advertiser*, as book reviewer and editorial writer. He also wrote for magazines and other papers. He began as a dramatic critic in 1867.

Mr. Clapp was the ideal gentleman, in appearance, manners, thought and expression. His face was as clean-cut as were his writings, and his eye that of a hawk, as clear as crystal and penetrating as a bullet. His standards were of the highest. The commonplace could not appeal to him. "Fine" writing he never affected. He was simple, direct, generous and sincere, an ornament to American journalism.

IN BROOKLYN THEATRES.

Marie Tempest is the attraction at the Montauk Theatre this week in *The Marriage of Kitty*. Herbert Keely and Edie Shannon are billed for the Grand Opera House this week. Overlook Holmes, those who were pleased with King Dodo will find a similar pleasure in *The Prince of Pilsen*—by the same authors—which returns to the Amphion Theatre this week.

The Spooner players, having doffed the plaids and kilts of Bonnie Scotland, appear this week in the picturesque costumes and broad sombreros of A Romance of Old Mexico, which will be seen, and every member of the company will take part. The leading roles, as usual, will be portrayed by Edna May Spooner and Mr. Phillips, while the comedy will be supplied by Cecil Spooner and Mr. Kennedy. Miss Spooner has a new Spanish dance, and between acts Mr. Thardo will sing his new songs. Mrs. Spooner has spared no expense to make the scenery, costumes and accessories masterpieces of accuracy.

Kate Claxton in a revival of *The Two Orphans* is at the Columbia Theatre. At the Folly there is the book play *Soldiers of Fortune*, with Edwin Brandt in the leading role. The Cherry Blossoms are the entertainers at the Gayety this week, and they are preceded by the usual vaudeville artists.

Dora Thorne is at Payton's Lee Avenue Theatre this week, and she is having a fine presentation at this house.

CUES.

Los Angeles Lodge, No. 99, of the Elks arranged a benefit in aid of the Robert E. Bell Sanatorium for Consumptive Actors, at the Mason Opera House, Los Angeles, on Feb. 19. Representatives of every company playing in the city volunteered to appear.

Florence Roberts, who is starring this season in *Zaza*, suffered an attack of nervous prostration during the performance at Missoula, Mont., on Feb. 12. The audience was dismissed and Miss Roberts was taken to her hotel. After two days' rest she was able to resume her work.

Fritz Scheff fainted on the stage of the Garrick, Philadelphia, last Friday night, being weakened by overwork. She was all right in an hour, and as the faintness came at the end of *Babette* the money didn't have to be refunded.

OBITUARY.

Mrs. Susan B. Hale, whose sons and daughters are well-known members of the profession, died at her home in Boston on Feb. 24, of paralysis. She was sixty-three years of age. Her children, who survive her, are Mrs. Annie Bennett, at one time a famous rifle-shot and the wife of one of the Bennett Brothers; Mrs. Nellie Cole; Mrs. Susan Ott, the wife of Matt Ott, of the Four Oaks; William E. Hale, advertising manager for Stair and Wilbur, in Boston, and Frank G. Hale, a police officer. The funeral services were held in St. Philip's Church, Boston on Feb. 27.

Dr. John White Keyworth, the father of Cecil Kingstone, of the Worst Woman in London Company, died in Adelaide, South Australia, recently, at the age of seventy-seven years. Dr. Keyworth was for many years a prominent physician and surgeon in Birmingham, Eng.

NOTES FROM PARIS.

Jacques Richepin's Falstaff—Yvette Guilbert's Trouble—George Sand's 100th Anniversary.

(Special Correspondence of The Mirror.)

PARIS, Jan. 31. Jacques Richepin, son of Jean, of Du Barry fame, has written a play called Falstaff, and for a long time he has been telling the public that it is all his own, that Shakespeare had nothing to do with it. Yet in Falstaff we find Anne Page—he calls her Miss Anna—the basket scene from *The Merry Wives of Windsor*, the scene between Falstaff and the merry wives, and the one where Prince Hal tries on his father's crown, from Henry IV. However, Shakespeare would not claim any part of it. Monsieur Jacques is welcome to it entire.

A German publisher, Herr Langan, has had Yvette Guilbert haled before the First Civil Tribunal to answer to the charge that she was not the author of her book, "La Vedette." As I told you in my last, it is charged that Mlle. Guilbert had one Arthur Ryl as a collaborateur. He did it, it is charged, the clerical, the artistic, the portions of it. Herr Langan bought the German rights, but was prevented from publishing by Ryl, who claims that he is the real author. It is a clever book of French music hall life, and Monsieur Ryl claims all the cleverness, while appealing for an indorsement to Marcel Prevost and Monsieur de Saint-Arroman, as to his ability. Prevost says he never heard of Ryl, and de Saint-Arroman wittily rejoined that M. Ryl's name and fame were hermetically sealed to him. M. Chenu defended Yvette and said that M. Ryl merely tried a system of blackmail, and was not only unable to write a book, but not even a correct letter. Decision reserved.

On July 5, this year, Paris is going to celebrate the one hundredth anniversary of George Sand's birth, when the principal theatres of Paris and of France's big cities will stage her plays—which means that a score of new plays will rise on them on that date. That looks as if the French were pretty loyal, in spite of their fame as butterflies. The Français is to give *Le Marquis de Villeneuve*, the Odéon, *Mlle. de la Quintinie*, or perhaps *Mauprat*; the Gymnase, *Le Mariage de Victorine*; the Vaudeville, *Francis le Champi*, or *Claudie*; and while Les Beaux Messieurs de Bois-Doré will be seen at the Ambigu, the Opéra Comique will treat us to *La Petite Fadette*.

I don't think that I told you in my last that Madame Simone Lebarry is to have the star part in Henry Bernstein's *La Rafale*, the play upon which he is now engaged for production at the Vaudeville, Oct. 15 next. Madame Lebarry's brilliant hit in Donnay's unpleasant play at the Gymnase won for her this latest honor, if honor it will be, for no one ever can tell her an unwritten play is going to turn out. Even that master spirit, Monsieur Frohman, cannot always, although everything he "presents" seems to be a masterpiece—until it is seen. Then—but why rub it in? M. Frohman has troubles of his own this season, if the New York papers can be relied on. Madame Lebarry is the wife of the jeune premier of the Français, and is one of Paris' best actresses. She speaks English, too, as well as any American, better than the average Britisher, for I have lived long enough in England and France to know that cultivated Americans, as well as the average, speak purer English than the cultivated and average Londoners.

Antoine's *Lear*, Catulle Mendès' *Scarron*, and Jean Richepin's *Don Quixote* 1904 will see in Paris, at an rate, and perhaps over your way, if—That if! But all three plays should be good ones. Don Quixote and Scarron will be in blank verse. Antoine's *Lear* will, of course, be Shakespeare's translated by Pierre Loti and M. Vedell. It should be an intellectual treat, for Antoine has a way of handling himself real medals for artistic triumphs, and Pierre Loti is a master in whatever pen-work he engages, to say nothing of Vedell.

Macbeth at Madame Verlain's de Lalonde's Chateau was a most enjoyable treat. The boxes fetched 2,000 francs apiece, the seats for 50 francs; every seat was taken and 16,000 francs was taken in for the poor. Countess Kressler was applauded genuinely for her Lady Macbeth and she is now in great demand to aid charities.

SHOP TALK.

"These spasms of official virtue follow all great calamities," said the tragedian, referring to the fire in the Iroquois Theatre and the resulting excitement that followed. "Had it been a hotel, poor Boniface would have caught it, as they all did after the Southern Hotel fire in St. Louis."

"I was a guest of the famous hotel on that historic night in 1877. We all know how the poor landlords suffered through officialdom for year or two. From the story and a half frame tavern at Rogers' Corners to the marble and stone palaces of the largest cities, none escaped. I remember that for a period of a year or two I refused to go above the second story, and always made sure that a so-called fire escape, in the shape of a knotted rope, was hanging by the window."

"Speaking of those knotted ropes," said the fat comedian, "this thing actually occurred: I was with Jim O'Neill. We got into Fond du Lac one cold winter morning about six o'clock. The first old woman was quite a character. Her specialty was kicking. She kicked at everything. We always let her register first and escape. Before we had finished registering she was down stairs with blood in her eye. She pushed me all aside and went for the clerk."

"What do you mean by placing me in that fire trap on the top floor," she demanded. "How could I ever escape in case of fire?" "Why, madame," the clerk answered, "there's a fire escape in every room." "Oh, I suppose you mean that thing hanging by the window. How would I look coming down seven stories on a knotty clothes-line?"

"The clerk blushed and said he could tell better after the fire."

"The picturesque demagogues and shysters who have through years of corruption and misrule made Chicago a stench in the nostrils of her decent citizens proclaim publicly that they knew the playhouses were violating the law and endangering the lives of their patrons; in short, inviting the tragedy which has overtaken them."

Those officials, from the blatant Mayor down to the building inspector, who under oath convicted himself of ignorance and incompetence, if not worse, are in my humble judgment the chief criminals. In this city we have houses that are man-traps. One or two of these have been built since the passage of the last law enacted on the subject of theatres. What were our inspectors of buildings doing while these theatres were growing up under their eyes?"

"They were probably attending a meeting of walking delegates," suggested the fat comedian.

"And yet," said the tall man, "the greatest holocaust of modern times was in a church. Though quite recent, it is almost forgotten, and its horrors do not appear to have had any appreciable effect upon church architecture."

"Quite true," said the tragedian, "and in conclusion I venture the assertion that if two thousand people were placed on an open prairie, occupying the same number of square feet they would occupy in a church or a theatre, and they should become panic-stricken, an equal number, or nearly so, would be trampled to death and suffocated. Our little home here is probably as nearly perfect in the matter of safety as it would be possible to make a building of this size, situated as this one is, and yet any man who has ever been in a panic-stricken mob of human beings can readily imagine what would happen should some jackass cry fire on founders' night."

"Speaking of jackasses on founders' night," said the fat comedian to the tall man, "you were not here."

"No," said the tall man, amiably, "I could not make it from Detroit, but from what I gather the species was well represented."

"Quite so," said the tragedian. "There are

several things I could say right here, but I shan't say them."

"Better write 'em down and look 'em over first," said the fat man, "and then I'll see if I had a little experience of that kind once," said the tall man. "It was in the little school-house up in New Hampshire, when I was about fourteen. The teacher was a red-headed, freckle-faced farm boy, about six or seven years older and considerably bigger than I was. I thought a whole lot of things about him and wanted to say them, but I didn't. We had one or two small scraps, just enough to satisfy me that I had better wait a few years. But I used to write down all sorts of nice things about him on the reverse side of the leaves of an old copy-book. I would read it to the boys on the way home from school. One morning, before school opened, the teacher told me to bring in some wood. My books were on a bench, strapped together, the old copy-book with my youthful impressions among them. Some of the boys must have told him, for just as I came in with my arms full of wood, I saw he had that copy-book in his hand. I saw him open it. I saw him wet the end of his thumb with his tongue, he turned over the leaf, and then my troubles began."

"How history repeats itself," said the fat comedian. "It was just the same with Father Adam and the human family."

MILTON NOBLES.

LETTERS TO THE EDITOR.

Pincro a Poet?

DAILY JOURNAL OFFICE, FAIRBANKS, MINN., Feb. 6, 1904.

To the Editor of The Dramatic Mirror: Sir.—I trust you will pardon me if I write to correct a slight error which occurred in your issue of the current week. I notice that in your "Answers to Correspondents" you say, in reply to "Student, Harvard," that the Arthur Wing Pincro is a poet, but that he has a mind too practical to be poetic. In the earlier days Mr. Pincro wrote many little poems, and though you are right, in the sense that his work has never come to be recognized in the class of the greater masters of poetry, yet they were of a stamp that classed him high for beauty of expression and thought. Our greatest living English dramatist has in recent years become identified with plays that cause one to regard him, as it were, as an analytical chemist, to whom the minds of men are so many compounds whose component parts he sets out to disintegrate. His is a knowledge of human nature that is rare, and the thought of him as a man whose mind is practical and perhaps hard, or at least cynical, is the natural consequence of the display of such knowledge. He combines the rare qualities of a good business capacity with the great thoughts of the artist, and he should never be thought of as being not fully alive to the beauties of nature and life. I only once had the honor of meeting him—during the rehearsals of *Iris* at the Garrick Theatre, London—but many of his intimates and great personal friends of mine, and they will bear out this statement. I inclose herewith a copy of one of his earlier poems, published some years ago in a theatre magazine, of which Clement Scott was editor, and which is the only one I have by me. It will, however, in its charming form of proof of my contention that Arthur Wing Pincro is a poet, as well as the greatest acknowledged playwright of the day, I apologize for writing at such length on what may seem a trivial subject, and remain, Very truly yours, JAMES E. SPROTT.

THE WHIRLPOOL.

In the shade of the headland, a span from the shore,
The whirlpool lies coiled in sleep,
Who could guess that that slumbering brow ever bore
A frown that is crafty and deep?
Yet 'tis here, in the blast of the hurricane's breath,
That the soul-laden shrike and the raven
To the musical moan of this circle of death
Do they pass to their fathomless tomb.
Youth in its bloom,
Mother and Father, the Maid and her Mate,
Master and Slave
Finding a grave
In this mad, magic circle, the Whirlpool of Fate.

In the heart of the city, in turmoil and din,
The whirlpool doth fearlessly ride;
In its merciless torrent are virtue and sin,
The paragon and thief side by side.
Here the hand of the peasant is gripped by the glove
Of the gallant who lives but to lie;
And the maiden to-day who is learning to love,
On the morrow has learnt how to die!
Vice with its pains,
Crime with its taint,
Cradle and Coffin, the Lowly and Great;
Billows of blood
Creating the Flood
Of this mad, magic circle, the Whirlpool of Fate.

[An appreciation of the beauties of nature and life does not make a poet, nor do the above swinging lines. When a man writes as much prose as Mr. Pincro has written, one doesn't need to read any clever verses of his to judge him as a poet. Thousands of people the world over can write as clever verses as the above, but they are not poets. If a man is possessed of the poetic quality, it will show in his writing, thought, whether the writing be verse or prose; in his life and work, and unconsciously, and in spite of himself, in his every act. No poet, for example, could write *Iris*; the divinity in him would not permit him to, even if his genius prompted him to. Nor *The Second Mrs. Tanqueray*. Poets are tender hearted, not cruel; they, as naturally as they breathe, abhor filth, dirt, lewdness, grossness, and they can be stronger than the most powerful Zola or Pincro that ever swung a pen. In their cleanliness, it is spirit, not success or metrical lines, that makes the poet, and spirit is pure. It is no argument to say that Villon, Burns, Byron and Verlaine were often impure; for when they were, they were not poets; the spirit was absent—somewhere weeping among the stars, or in a garden of beautiful red and white roses, over its forced temporary retirement from the poet's soul.]

Captain O'Blunder.

THE SUNDAY CALL, 204 MARKET STREET, NEWARK, N. J., Feb. 18, 1904.

To the Editor of The Dramatic Mirror: Sir.—Your correspondents from Sumter, S. C., Messrs Ryttenberg and Thomas E. Richardson, a note concerning whom appears in the issue of THE MIRROR of Feb. 20, are in error in ascribing the farce, *Captain O'Blunder*, to The Brave Irishman, to Richard Brinsley Sheridan.

The piece, a farce, was by his father, Thomas Sheridan, and was published at Dublin in a duodecimo about 1754, at which time Richard was three years old. It met with considerable success, and was played usually under the subtitle.

Thomas Sheridan was manager of Drury Lane during his son's regime, and saw the production of the comedies of his boy. Captain O'Blunder seems to have been the only legitimate effort of Thomas Sheridan, his other works being alterations of Shakespeare's *Romeo and Juliet* and Coriolanus, and Beaumont and Fletcher's *Loyal Subject*. Mr. Richardson's copy of the play seems to be the third edition. Yours truly, WILLIAM S. HUNT, Dramatic Editor.

It Was Louisa Moore.

PIER CORNER, BROADWAY, WASHINGTON, ENG., Feb. 5, 1904.

To the Editor of The Dramatic Mirror: Sir.—Will you permit me to call attention to an error in the interesting article, "The Chicago Stage Before the Fire," in the Christmas number of your excellent journal? You speak of the Wyndham Comedy company in 1870, and say that in Robertson's *Caste* Charles Wyndham appeared as Hawtree, supported, among others, by Mary Moore as Esther. This was Louisa Moore.

Mary Moore, who has shared in all Sir Charles Wyndham's latter-day successes, and is one of the most accomplished and popular actresses now on the English stage, was then a tiny child. I am, dear sir, Yours faithfully, T. EDGAR PERKINSON.

ENGAGEMENTS.

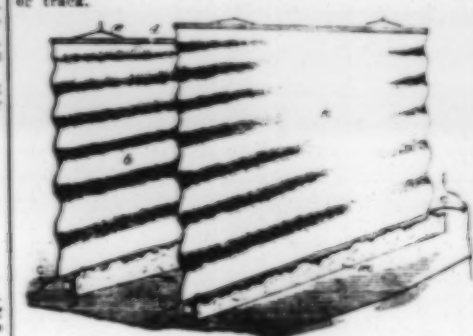
Arthur Lane, by Murray and Mack, for A Night on Broadway.
June Brooks, by Edward Waldman, for Clara, in Dr. Jekyll and Mr. Hyde.
John G. Edwards, by Edward C. White, as leading man with Katherine Willard, in *The Power Behind the Throne*.

STAGE AND AMUSEMENT INVENTIONS.

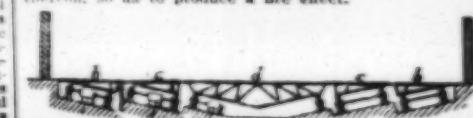
Prepared and patented by George C. Needham, of New York, and Charles A. Needham, of Washington, D. C.



Charles A. Needham, of New York, proprietor of one-half of an amusement device invented by George C. Needham, of New York, March 4, 1903, comprising a way, or track, and boat removably supported thereon, the boat provided with sails for propelling it along the way or track.



Lincoln J. Carter, of Chicago, Ill., filed Jan. 13, 1903, the combination of a rear sheet of flexible way-able material, a front transparent sheet of flexible way-able material, providing a space between it and the rear sheet, and means for causing a glow or lights thereon, so as to produce a fire effect.



Oswald Stoll, of Cardiff, England, filed Feb. 5, 1903, a patent for a stage or platform appliance for producing scenic effect or other display, comprising of a stage comprising a plurality of concentric platforms, raised on the under face of platforms, bearing rollers, and independent motors for independently driving the platforms.

MATTERS OF FACT.

The Minister's Daughters company, which had been idle in Chicago for three weeks, is again playing to good business, and members of the New York City, Sunday, Feb. 7, to capacity and filled a good week's business. It also opened the Columbus Theatre, which had been closed for six weeks, to its capacity on Sunday, Feb. 14. The Minister's Daughters, was the only popular price attraction playing in Chicago up to Feb. 14. Its season is booked until April. L. J. Carter, while addressing the audience on the opening night at this theatre, said that the Minister's Daughters was the best attraction that had appeared in his house this season. Grover Brothers are carrying a fireproof production, the scenery, etc., all being fireproofed before the opening in Chicago.

T. H. Leary and company, bankers and brokers, of 41 Wall Street, and members of the New York Consolidated Stock Exchange, have opened a well equipped branch of their business in the St. James Building, at Twenty-sixth Street and Broadway. Every possible appliance for the convenience of their up-town patrons has been installed in this office, which is connected by direct private wire with the main office in Wall Street.

Cleveland's new theatre, Chicago, Ill., in which slight changes were suggested by the Chicago officials, will reopen Feb. 27, with a new big dramatic and vaudeville bill. The Cleveland is now alleged to be the safest, as well as one of the handsomest, theatres in the Western metropolis. The house will not be associated with any syndicate, and will book independently, attractions being played at prices which the merits of the company warrant. Manager W. S. Cleveland wants a big spectacular or musical attraction for a Spring and Summer run.

Manager W. H. Holly has the open during March, April and May at Greenville, Pa.

Izetta Jewel, who did such pleasing work in Paul Revere, is now supporting Charles Bradshaw in his sketch in vaudeville. Miss Jewel has not signed for the Spring and Summer.

Business is reported as having been good at Angola, Ind., where the Croxton Opera House has limited the number of attractions played. Some desirable dates in March and April are still unbooked.

Set pieces and drops as well as electrical apparatus are offered for sale by M. L. and Co., 124 East 124th Street, New York.

Clara Belle Jerome, who has proven one of the attractive members of An English Duet, will withdraw from that company on March 12. She invites offers and should be addressed as per route.

N. L. Z., care this office wants capital to produce a short cast play with an ingenious and original plot, also a melodrama requiring ten people in its production.

A three months' course of instruction in the Robert Browning School of Acting, at 53 E. 1st St., New York, Washington, D. C., will cost \$50. In this time a pupil with latent talent will learn much that will assist him in his theatrical career. A mail course of instruction is offered for \$15.

Arrangements are nearing completion whereby Virginia Drew, of the Levee Theatre, Brooklyn, last week, making the third engagement of this play among the Brooklyn Stock companies this season. Mr. Shepard's play is now booked for production with twelve stock companies throughout the country during the coming Spring and Summer season. Besides being played on the road by the Corne Payton Comedy company, the Maude Hillman company, and the Jessie Shirley company. It has also had successful engagements with the stock companies in Chicago, Rochester, Albany, Providence, Seattle, and New Orleans.

Theatrical, circus and amusement organizations for many years have been compelled to eliminate from their itineraries Albion, Mich., and other Lake Huron shore points north of Saginaw and Bay City, for the reason that the Detroit and Mackinac Railway, the only line traversing that section of Michigan, has no Northern outlet, and in order to play that territory it was necessary to make long jumps and double the road, and such a venture was not always desirable, as the business in eight words hardly made it. Besides the warrant the expense. These conditions shall not prevail after May, 1904, as the Detroit and Mackinac Railway will be running trains into Cheboygan, Mich.

DIED.

EBENER—COURTNEY.—On Monday, Feb. 15, George Ebener and Florence Courtney, at St. Patrick's Cathedral, New York.

Died.

HALE.—Susan B. Hale, in Boston, on Feb. 14, of paralysis, aged 63 years.

LEMAN.—At Moscow, Russia, on Jan. 27, of heart failure, Charles Lemman, professionally known as Charlie Sutton and later as Smith of Dunth and Rind, aged 60 years.

TENNEY.—Raymond P. Tenney, infant son of Elmer and Violet Tenney, in Brooklyn, N. Y., on Feb. 17, aged five months.



THEATRES AND MUSIC HALLS.

Tony Pastor's.

Charles T. Aldrich is the star and Mr. and Mrs. Perkins Fisher are a special attraction. Others are Harris and Walters, James Richmond, Cleopatra, Smirli and Kessner, Doyle and Granger, Brooks Brothers, La Vigne and Alma, Bell and Oliver, J. W. Sherry, Annie Bernstein, Doukley and Rhode, James Robbins, and the vitagraph.

Keith's Union Square.

The entertainers are Humberty, European Juggler, Foy and Clark, Mr. and Mrs. Gardner Crane, Press Eldridge, Two Avolos, McCue and Cahill, Martinetti and Grossi, James F. McDonald, Fred and Amy Gottlieb, Althea Twins, the Zarnes, the Brittons, Carlotta Delmar, Leon and Adeline, and the biograph.

Proctor's Twenty-third Street.

Paul Spadoni, the eminent European juggler, makes his debut in Manhattan Borough this week, and heads a programme including Everhart, the hoopist; Wallace Erskine and company in a new sketch called Lord Colpoys; Binn, Binn and Binn, Alcide Capitaine, Irene la Tour and "Zaza," Fanny Donovan, Batha-way and Walters, the Avers, Clements and Thill, Cal Stewart, George J. Green, the Messenger Boys' Trio, and the kalatechnoscope.

Proctor's Fifth Avenue.

Tip Van Winkle is presented this week by the stock company, with Malcolm Williams in the leading role. The support includes Gerald Griffin, George Friend, Albert Howson, Julian Reed, W. Fisher, Albert Roberts, Lotta Linthicum, Loretta Healy, Margaret Kirker and others. The orchestra are Adolf Zink, Julius Tannen, Batha-way and Walters, the Avers, Clements and Thill, Cal Stewart, George J. Green, the Messenger Boys' Trio, and the kalatechnoscope.

Proctor's 125th Street.

Prince Karl, as formerly presented by Richard Mansfield, is this week's attraction, with the principal members of the stock company in the cast. The vaudeville numbers include Raymond and Caverly, Irene Franklin, Dorothy Kenton, Leipzig, and the kalatechnoscope.

Hurtig and Seamon's.

The bill includes Lillian Burkhardt and company, Will H. Sloan, and Yolande Wallace, Brothers Schenck, Artie Hall, Crawford and Manning, Ramza and Arno, Max Weldon, Gaston and Stone, Winscherman's bears, and the vitagraph.

Circle.

Vesta Tilley again heads the bill for her fourth week. Others are Will M. Cressy and Blanche Dayne, Florenz Troupe, Rapoli, Warren and Blanchard, Aurie Dagwell, Howard's ponies, Mr. and Mrs. Deaves' marionettes, Russell and Locke, and the vitagraph.

Hammerstein's Victoria.

Edna Aug makes her vaudeville reappearance after a long absence and Melville and Stetson are reunited for this occasion by kind permission of Weber and Fields. Others in the bill are Charles Burke, Grace La Rue and the Inky Boys, Goodman's cats and dogs, T. Nelson Downe, Bedini and Arthur, Fields and Ward, Meredith Sisters, Stinson and Merton, Mlle. Latina, and the Two Orleans. Papinta is a special feature, remaining for a second week.

LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—Matthews and Harris were absent from this house last week, and in their place Mr. and Mrs. Alfred Kelley appeared in the rousing good little sketch, Uncle Phineas, scoring a well-deserved success. The playlet deals with a quarrel between two lovers who are students in Paris, and who live in adjoining rooms. The man, as a practical joke, disguises himself as his own uncle from India, and fools his fiancée completely. In a sort of ventriloquist conversation he gets up a quarrel and pretends to murder the supposed uncle. The row is overheard by the girl, who is frightened half to death, but recovers when she finds out the truth. The lines and business are excellent, and Mr. Kelley does a splendid bit of work in the mock murder scene. The Fitzgibbons-McCoy Trio were as ex-cruciatingly funny as ever, and the antics of the bad boy were laughed at boisterously and unrestrainedly. Clara Ballerini enjoyed the distinction of heading the bill, and did her dance and her pretty trapeze specialty very successfully. Waterbury Brothers and Tenny have changed their act around somewhat, and with the new music it scored a very happy hit. Marion Littlefield, the contralto, looked charming and rendered her high-class selections with her accustomed success. She is a distinct addition to any programme, and lovers of good music properly sung are always glad to see her. Poiot, the comedy juggler, kept the audience smiling continuously during his turn, which he is constantly improving. His methods, though quiet, are none the less effective, and he always manages to secure his share of the applause. John and Harry Dillon worked up the audience from a condition of passive attention to a state of delight with their parody on the automobile crash, in which they were aided by the members of the orchestra, every member of which had a chance to do a solo bit in helping out the lines of the song. Another offering, called "Cut It Out," sung to the air of "Johnny, Get Your Gun," was also enjoyed. The thin member of the team is now almost a rival of the famous Coffee, the skeleton dude. Lynch and Jewell have a good act that begins with a couple of burlesque ballads with comic illustrations on a screen. Mr. Lynch's dancing is truly remarkable. The MacWoods were amusing in their pantomime. Murphy and Frances, who are not Irish, as might reasonably be supposed, but colored folks, were seen in a turn that will compare favorably with anything of the kind now on view. Murphy is a genuine comedian and he has a lot of original gags and bits of business that are funny in the extreme. The team work with a vim that is very refreshing, and there was something to laugh at during every minute they held the stage. Delmore and Oneda were warmly applauded for their difficult work on the perch, and Pierce and Malzee, Cunningham and Lord, and the biograph helped to pass the time.

TONY PASTOR'S.—Good music well rendered is always an agreeable feature in any vaudeville programme, and the patrons of Pastor's last week were not slow in expressing their pleasure at the

fine work done by Smith and Fuller, whose delightful act scored an unusual success. Pick-aninies are still in favor, as was proven by the applause that was frequently bestowed on the youngsters who helped Josephine Gassman, who also came in for her own share of the honors. Mons. Paulo and Mlle. Dika, those capable French folk, who possess the Parisian knack of keeping an audience interested, were seen in a specialty called A French Frappe, in which their talents were shown to the best advantage. James H. Cullen, who takes pride in the fact that he hails from the West, put some of the breeze of that famous section of the country into his work, with the result that he had to bow his thanks several times in response to persistent recalls. Dainty May Sailor, who looks "just too cute for anything" in her pajamas, and her partner, Burrell Barabrette sang solos and duets to the entire satisfaction of everybody except those who were turned away on account of the lack of room. The precocity of young Richard Kumins was aptly shown in The Bogus Count, in which he was ably supported by Richard, Sr., and Katherine Kumins. Rosaire and Taft were amusing in their acrobatic tricks, and James and Bonnie Farley repeated former successes in The Messenger Boy. Other dull-care diabolists were Lavender, Richardson and company in Brady's Boy; Martin and Jeanette Chameroz, head balancers; the acting dog "Chicago," shown by Sig. Maceo; Barnell, grotesque juggler, and Jules Larvett, magician. The vitagraph views were quite interesting.

HAMMERSTEIN'S VICTORIA.—Mr. Hammerstein is certainly setting a pace for his rivals by putting up stunning bills, made up almost exclusively of headliners. Last week's programme was high-class from start to finish, and there was not a single "chaser" act on the programme. Papinta the gorgeous was the chief attraction, and her wonderful act aroused great enthusiasm. She begins with a dance in a yellow costume that is dazzling. This is followed by the demon dance, the fire fantasy and the snowstorm dance. No finer effects than are furnished with the various particular line, and they show a strength of muscle and a skill in performance that is truly marvelous. Their apparatus is simple, consisting only of a pair of rings suspended from a bar, but they manage to offer an infinite variety of startling stunts that are bewildering to the average citizen. All three seem to be equally strong, and they take turns in showing their separate talents and doing team work that would be very hard to beat. Dainty little Eva Mudge offered her quick change act, and in spite of the little speech she makes on her first appearance there were women in the audience who maintained that it was a case of twins, and that one girl was inside dressing while the other was singing before the audience. Fregoli himself, the great master of lightning change, came on, and Miss Mudge in the matter of sudden transformations, and she does it all with an easy, nonchalant air that is very charming. She impersonates six characters, singing a different song with each change of costume. Her best offering was a song called "I Want Some One to Care for Me," and she did it so well that any number of susceptible youths in the audience looked as though they were ready and willing to undertake the job. Miss Mudge's act as it stands is a clean cut and highly pleasing specialty. The acme of grotesquery was reached by Hickey and Nelson in their eccentric absurdity, called, for want of a better name, Twisted and Tangled. It would take an expert mathematician to figure out the complications into which the male member of the team manages to tangle and twist himself. His facial play is extremely funny and his pantomime is of the sort that would make a cigar store Indian drop his bunch of perfectos and indulge in a broad grin. That Frank Bush's popularity is firmly established is proven by the fact that he made the audience laugh at the venerable walnut about the ventriloquist who threw his voice into the box car and forced the exit of a number of tramps. This joke has been successfully told by Mr. Bush for many years, and it goes almost as well as ever. Of course he had a few new ones, but the good old "sure fires" are with him still. The expression "For Gawd's sake!" that Mr. Bush introduces irrelevantly into about every second story might be omitted without injury to the gags and with much benefit to both the story teller and his listeners. It is a little late in the day, perhaps, to suggest that Mr. Bush might try to improve his grammar and his pronunciation. After all, perhaps, it is his breaks in these two branches that make his act interesting to the average spectator, so we will let the matter pass. Alexis, the nifty bicyclist, climbed to the top of a long flight of steps on his wheel and then skipped a rope, retaining his perilous position without the quiver of an eyelash. He also did many other tricks that call for much praise. Fisher and Carroll, with their budget of nonsense and the side-splitting sea lion imitation, scored a hit. Avery and Hart had a new song called "Money Must Think I'm Dead," which will never set the East River on fire in this weather. Otherwise their turn was as good as usual. Nevins and Arnold, a gingersy pair of dancers, the clever Piccolo Midgets, and Prellie's wonderfully well trained dogs added to the pleasure of large audiences.

PROCTOR'S TWENTY-THIRD STREET.—The bill was topped by the Kaufman Troupe of bicyclists, who are among the cleverest in their line. The many daring tricks they perform kept the house applauding vigorously. Adolf Zink, the illipitican mimic, with his colored vitagraph pictures showing his method of changing from one character to another, scored heavily, especially with the women, who admire his "cuteness" exceedingly. Ward and Curran were on hand again with The Terrible Judge, which is one of the best skits they have ever had. They are prime favorites in New York and have played many successful weeks here this season. J. Aldrich Libbey and Katherine Trayer had a fine repertoire of good songs, and they sang them so well that scores were the rule throughout the week. Blockson and Burns were immensely amusing in their grotesqueries and succeeded in winning many hearts. Others who did well were Leonard and Collins, Irish comedians; Ruth Nelta, Castellat and Hall, Tannean Brothers, Fred Stuber, Alf Holt, Lavelle's dogs, and Arminta. The kalatechnoscope had new and interesting views.

PROCTOR'S FIFTH AVENUE.—The good old farce, Champagne and Oysters, started off the Lenten

season right merrily. Gerald Griffin, who had been rusticated in Harlem the week before, was warmly greeted and scored a hit in the congenial role of Enoch Herring. Malcolm Williams was also very well cast as Geoffrey Graham. Lotta Linthicum was bright and lively as Mrs. Graham, and Cecily Mayer did good work as Clara Barkina. George Friend was successful as the attorney. Bettina Gerard, Albert Roberts, and Margaret Kirker were also in the cast. T. Nelson Downs, the coin wizard, kept the audience deeply interested in his tricks. Henry and Hoon, with their illustrated songs; Corbly and Burke, clever Irish comedians; Hathaway and Walton, Swift and Barton, Al Coleman, and the kalatechnoscope also scored.

PROCTOR'S 125TH STREET.—Lady Windermere's Fan was fairly well done last week by the stock company. Prominent in the cast were Jessie Bonstelle, Florence Reed, Paul McAllister, Charles Lane, Charles M. Seay, Sol Alken, John Westley, Rose Stuart, Loretta Healy, and Bessie Lea. Lestina. Talkative Miss Norton monopolized pleasantly, and Julius M. Tannen gave excellent imitations of prominent actors making curtain speeches. Reed and Shaw's ring act, Eddie Mack's dancing, and the new views on the kalatechnoscope made good impressions.

HURTIG AND SEAMON'S.—The daily matinees proved attractive to the great army of Harlem theatregoers last week, and this house enjoyed its share of the patronage. The Behman Show was the attraction and the audiences enjoyed the turns of the Russell Brothers, Felix and Barry, James Thornton, Roscoe Midgets, Burton and Brooks, Sullivan and Pasquella, Edgar Bixley, the Three Livingstons, and Carson and Willard.

CIRCLE.—Vesta Tilley continued, in her third week, to draw large and fashionable audiences, and it seemed too bad that the little theatre could not hold more people, as late comers had to go away reluctantly owing to the enforcement of the rule against standees. Charles T. Aldrich was next in favor, and his original and highly amusing specialty kept the house in roars. Mr. Aldrich is an artist who never fails, and the variety of his work is its principal charm. The Reed Birds were seen in Dave Reed, Jr.'s new sketch, Dodging the Dodgers, which is lively, amusing and full of good new music from Mr. Reed's prolific pen. George Wilson, the minstrel, has a monologue that appeals irresistibly to the women and amuses the men as well. Howard Brothers, the juggling banjoists, were seen for the first time in New York. They are very clever, and their difficult stunts with the banjos, which they handle very dexterously, made a hit of unusual proportions. Bobbi Land, who has left the "Baby" and is now free from the supervision of the Gerry Society, did some pleasing work, Galetti's monkeys, the Three Dumonds, in a very bright singing act; Lavelle and Grant, and the vitagraph were also present.

The Burlesque Houses.

DEWEY.—Scribner's Morning Glories presented After Business Hours and A Jay Circus to well-pleased audiences. The olio was headed by the Mario and Dunham Trio, who presented a startling bar act. Reynolds and Watson were most amusing in the skit How to Sell a Typewriter. Others were Scott and Wilson, Cooper and Harrison, Billy Johnson, and Rose Jeannette. This week, Moonlight Maids.

GOTHAM.—This new Harlem house has started on a career of great prosperity. The second week showed no falling off in attendance, and the audiences were enthusiastic. The attraction was the World Beaters' Burlesquers, who have already scored a hit at other houses in town. James J. Jeffries was an extra attraction, and the olio embraced Dorach and Russell, the Three Nudos, Tom Waters and Major Nowak, Bohannon and Corey, and Rogers and Hilbert. The burlesques were Hotel Flip Flap and Frolics at the Fair. This week, Jolly Grass Widows.

MINER'S BOWERY.—The Bon Ton Burlesquers, with Dorothy Drew the Empe City Quartette and others, pleased thoroughly. This week, Tiger Lilies.

MINER'S EIGHTH AVENUE.—The Jolly Grass Widows were jolly enough to satisfy the most exacting. This week, Bowery Burlesquers.

LONDON.—The Thoroughbreds galloped through a jingly performance. This week, Al Reeves' Big Company.

OLYMPIC.—The Spider and the Fly was the attraction and proved a good card. This week, Fads and Follies.

KEITH BUYS THE ALVIN THEATRE.

Rumors have been current for many weeks to the effect that B. F. Keith had his eye on Pittsburgh as a city in which he intended to locate one of his continuous houses. Mr. Keith has really gone a great deal farther than even the most persistent gossips ventured to predict, for last week he not only purchased the Alvin Theatre, but secured from the estate of the late Henry W. Oliver a large plot of ground on Fifth Avenue, between Wood and Smithfield streets, in Pittsburgh, on which he will erect another theatre that will be equal in every respect to his houses in Philadelphia and Boston. These two properties represent an investment by Mr. Keith of over \$1,000,000. The Alvin Theatre, which was built by the late Charles L. Davis, almost without regard to expense, is one of the finest in the United States. It is in good condition, but Mr. Keith will have it thoroughly overhauled and redecorated in a very lavish manner. He will take possession on April 16, and the work of renovation will go on from that date until early in the Fall, when the Keith policy will be inaugurated. The other property is in the heart of the shopping district. It has a frontage of 30 feet on Fifth Avenue and is 100 feet deep. The rear part of the lot has a frontage of 125 feet on Diamond Street. There is a 12-foot alley running through from one street to the other, which will help materially in making the house safe. E. F. Albee, who knows no greater pleasure than superintending the reconstruction of an old theatre or the building of a new one, will have his hands full for many months looking after the Keith interests in Pittsburgh.

MORE IMPROVEMENTS TO BE MADE.

Plans were filed last week with the Building Department by Hurtig and Seamon for some additional improvements to their Harlem Music Hall, which will help to make the house extra safe in case of fire. The improvements include a water tank on the roof, with a capacity of 5,000 gallons, which will supply the new automatic sprinklers that are being installed over the stage and in the dressing-rooms. The water supply pipes under the various floors will be connected with the street mains and will be arranged so that they can be used instantly in case of necessity. These improvements are in addition to those already made, which have cost the managers many thousands of dollars.

MR. ERSKINE'S VAUDEVILLE DEBUT.

Wallace Erskine, who was for a long time one of the most popular members of the Proctor Stock company, and who was especially successful in his impersonation of Lord Chumley last the bill this week at Proctor's Twenty-third Street in a new sketch called Lord Colpoys; in which he portrays a character somewhat similar to Lord Chumley. The playlet was tried one Sunday evening not long ago at the Fifth Avenue, and it was so well received that Mr. Erskine was immediately given contracts for the entire Proctor circuit.

A VAUDEVILLE FACTORY.

All applicants received and coached during the last six months at Forrester's Studio, 138 Fifth Avenue, for opera, concert and vaudeville have secured engagements in every instance.

"BUNTH" IS DEAD.



BUNTH AND RUDD.

Revonoc, THE MIRROR'S vaudeville correspondent in London, sends word that he has learned of the death in Moscow, Russia, on Jan. 27, of the performer known as Bunth, of Bunth and Rudd, who have been doing a grotesque comedy across the vaudeville boulevards for many years past. Their performance was unique and original in every way, and they appeared in every civilized country in the world, as well as in many that are only half way up to date. Their grotesqueries could be understood by the savage with a sense of humor as well as by the educated people of the big cities, and no matter where they went they were always successful in gathering the shakels and the good opinions of the natives. Charles Sutton was the first stage name of "Bunth." He was born in the north end of Boston in 1844, and up to the day of his death retained the peculiar twang that betrayed his birthplace unmistakably. He learned many languages in order to give his entertainment properly in the various countries he visited during his career, but through all the tongue he spoke his New England origin showed as clearly as the sun through an open window. Away back in the sixties Sutton was a member of Maguire's Minstrels, in the old Standard Theatre in Bush Street, San Francisco, where he rattled the bones and did a dance in big shoes that was a great hit. He used these two specialties in his vaudeville act, and even at his advanced age was able to "wait the floor" nearly as well as he did when he was a youth learning the tricks that tickle the fancy of the public. As a grotesque it would be hard to find his equal. He was eccentric in his make up from the tip of his nose to the ends of his shoes, and nothing funnier can be imagined than his appearance in tights, with a round pad that made him look like an immense balloon on two thin stilts. His impersonation of the smooth tongued manager exhibiting the magician "from the old world" was a distinct creation and was extensively copied by inferior performers. He was a very clever and industrious man and will be sadly missed from the world of vaudeville. A. B. White, of the management of Austin and Stone's Museum in Boston, informs THE MIRROR that Bunth's real name was Charles Leman, and that he (White), William H. Crane and Leman made their debuts together in the Young Campbell Minstrels. Leman is survived by a wife, one child, a sister, and a brother. His remains were interred in the English cemetery in Moscow.

VAUDEVILLE IN LONDON.

THE MIRROR BUREAU, TRAFALGAR HOUSE, GREEN STREET, LEICESTER SQUARE, LONDON, W. C., Feb. 6, 1904.

It is a cause of general regret to the profession and to those who have enjoyed the generous hospitality of Douglas Cox, that an unfortunate accident has at last hurried him away forever from the courtesy which, in his position as manager of the Alhambra, he always exhibited. He died without recovering consciousness, and was buried at Highgate yesterday. The floral tributes were magnificent and the mourners were many. We offer our sincerest condolences to his widow and family. The Alhambra directors have appointed an able successor to Mr. Cox in George Scott. Mr. Scott was long connected with the Court Theatre, London, and with Barnum and Bailey. George Edwards also had had his able services, and he is probably one of the best known managers in England. What with H. Woodford, the business manager, who has been connected with the Alhambra in that capacity for the last fifteen years and is quite an authority on the history of that house, American performers will find a couple of the nicest men possible to deal with.

Bert Woodward, a colored trick cyclist, gives some smart tricks on his wheel and is well appreciated by the Alhambra audiences.

A good vocalist is Ada Florence, while Dis-Schenslein in München National Quartett of Tyrolean Singers—why so long a name is beyond me—are also creditable singers but their looks are closely allied to their name, while their appearance is not extra attractive. I have seen much better.

It is a remarkable thing that all ballad singers must choose something referring to England's fiscal policy and its wonderful promoter, Joseph Chamberlain. There can be no credit attached to it, and Ian Colquhoun should take a sharp lesson (if he has any ambition and pride at all) from the audience, who obviously ignore whatever talent is exhibited in his voice, to applaud Mr. Chamberlain's picture on the drop scene behind him.

Willie Hale and Francis, I have mentioned before, receive their share of the applause.

Mlle. Zella, with her thoroughbred Arab horse, gives some impressive tableaux vivants after some of the great masterpieces. It is an interesting turn and her horse is well trained. Talking about training, Leon Morris will play Shepherd's Bush Empire next week and then retire to his farm to train and rehearse his new act, which promises to be something out of the ordinary.

Charlene and Charlene, in their juggling and musical entertainment, are an exceedingly well appreciated act, and Mr. Charlene is clever in the way he balances several extraordinary articles. If he were only a little more graceful his feats would be more pleasing to the eye. Madame Charlene is very clever on the xylophone. Next week she will give a rendering of the "dances" from Henry the Eighth, which is the first time. It is claimed, those difficult selections have been attempted on the xylophone. If only she did not pose so unattractively whenever her partner finishes a trick, she would also improve the general appearance of their act.

The Borneo pictures are very interesting and educating, especially the one portraying the first trade effected between the natives and the white men.

The Ferrari Duo are a capital pair of cosmopolitan dancers, but their turn was too late on the bill to be much appreciated. The Rinaldo Trio, described as comedy equilibristas, are experts in head to head balancing, who are fated to share the sparse applause because they are last on the programme.

The ballet, All the Year Round, which I have mentioned in a previous letter, is the great attraction at the Alhambra and does credit to all those concerned. It is a pity that we have no production like that in the States, for though our girls have the figure and smart appearance they have not got the clever dancing talent which each of these English sisters excel in. We could do with a few dancing schools, after the fashion over here, and then perhaps they could be carried on more successfully than since Kiralfy's

VAUDEVILLE.

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SOMETHING DOING !!

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Booked with Henry Lee show until April 11. Thanks to Managers for kind offers, but sail for Europe April 26 for year's tour of England, Germany, Russia and France, under Mr. Lee's personal management.

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THE AMERICAN CONTRALTO.
Again touring in Vaudeville with great success. Keith Circuit, Feb. 15-March 14; Union Square, Feb. 15.
Featuring "Sweet Land of Dreams," Ashford. Beautiful waltz song, published by Oliver Ditson Company.

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COMEDIENNE. 12 Minutes in One
MOSHER'S BULL-TERRIERS.
14 Minutes of Surprise and Laughter. N. H. MOSHER, Manager.

"FOR SALE" (By JOE BIRNES)
A singing act with a heart story and a plot. Now being produced with gratifying success by the
TROCADERO QUARTETTE
Now in our second season with Quilman and Wall's Minstrels.
Are now open for propositions for next season. JOE BIRNES, Rep., en route.



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THE MAJOR AND THE MAID.
Are still butting in. March 7 and 14 open.
Permanent address, 115 W. 39d Street, New York.

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HAL GODFREY AND CO.
Presenting A VERY BAD BOY, by Arthur J. Lamb.
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Get in line for a succession of electric sparks from the Black Batteries.
DAN EMERSON
Minstrel Juggler—Plus the Pick.
Address John T. Whitfield, En route Juggling Johnsons.

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Presenting in Vaudeville, this season,
"A FISHERMAN'S LUCK."
Written by GEO. H. EMERICK.

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Have some open time in Feb. and March.
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TOURING THE WORLD.
"Suffice it to say that by his business, extremely clever and comical, he kept the audience thoroughly entertained and won for himself a flattering reception. His performance is one that must not be missed."—Rand Daily Mail, Johannesburg, So. Africa.
Jan 25-March 10. Tivoli, Cape Town. April 4, Hippodrome, London—indefinite.

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A unique style and original methods—Why say more?

J. A. ELOISE
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Inventing laugh-producing oddities. "Have a Doughnut."

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HOEY AND LEE
Who have the brains to write their own parodies; also the voices to sing them.
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ARMSTRONG AND HOLLY
In THE EXPRESSMAN. "The funny fellow with the trunk."
"The amusing feature of the bill is a farce called The Expressman. There have been few fellows as funny as Armstrong at the Orpheum this season. He has 'business' enough to supply half a dozen ordinary vaudeville comedians."—Ulrich Daily Press

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days. All the Year Round is a diversion which would be a revelation in the States.

At the Palace Theatre, Lola Braham, a charming soprano, who was a little nervous on the first night, has visibly improved her songs and has gradually but surely worked herself into favor.

It is a pity that Marguerite Cornille suffers so much from cold in her chest, for she is again indisposed. Mr. Morton found an admirable substitute in Maud Courtney, who has filled the place of substitute very ably more than once.

Tom Hearn, who describes himself as the "Laziest Juggler on Earth," has a well-thought-out act, and its many unique tricks are rendered very humorous by his drollness. His act is apt to be a little suggestive here and there, which it would go just as well without.

The Polles are appearing at the Palace now as well as the Tivoli, and their turn was much appreciated by the Palace audience, perhaps even more than it was at the Tivoli.

Spearmyrd has added to his act by introducing a wrestling match between a man and a grizzly bear. It was not exciting, and I thought Bruno was going to sleep. However, it was somewhat amusing.

May Moore Duprez, who has lately returned from South Africa, encroaches too much on another American-Dutch turn, who I understand is the original. Miss Duprez is without doubt talented, but to be a novelty she should impersonate some other character, for she seems very versatile.

Ray Wallace is a talented mimic, and one always enjoys her turn. She is refined and her cleverness makes her a general favorite.

Belle Cole is still a pleasing contralto and puts a great deal of charm in her songs.

Marie Lloyd I take my hat off to. She is indeed an artist and is verily the queen of comedienne. Her popular songs are so well known on both sides of the Atlantic that it is not necessary for me to dwell upon her numerous successes.

The business at the Tivoli has never been so flourishing as since Philip Yorke has taken over the managerial reins. His varied career has given him that wide experience whereby he knows exactly how to cater to the public taste. While at the Palace Theatre he entered into a contract to bring John Philip Sousa to this side, and he resigned his position there to devote his whole energies to Sousa's business in Europe. On Sousa's return to the States, Mr. Yorke became general manager at the Tivoli, and has worked this house to every possible advantage. He has undoubtedly raised the atmosphere of this theatre to its present standard.

I journeyed to the Olympia, an extensive building after the style of our Madison Square Garden, which held over 6,000 eager sportsmen to see the long-headed wrestling bout between Hackenschmidt, the "Russian Lion," and Ahmed Madrali, the "Terrible Turk." Charles Wells, the courteous press representative, has to be thanked for the kindness he extended to one and all of the press and the profession, in procuring seats for them quite near the ring. A few preliminary matches between well-matched champions, employed by Antonio Pierri, who brought over, occupied the first half of the evening. Madrali looked very placid and confident. Hackenschmidt seemed nervous, but after a few seconds of neck-gripping the match was to be fought in the Graco-Roman style—Hackenschmidt disengaged and then with wonderful quickness, grasped the Turk around the middle in one mighty hold and with a "windmill twist" he flung him to the ground. A second of almost breathless excitement and Hackenschmidt had Madrali pinned to the ground. The contest was awarded to Hackenschmidt, as the Turk had had his arms dislocated in the Russian's terrible grip and throw. It was to have been the best two out of three. The match only lasted forty seconds, and this was rather disappointing. However, there is another contest in view between them which in the opinion of some might prove more successful to Madrali, but I do not share that opinion.

Harry Houdini has been causing intense bewilderment by breaking out of prisons wholesale. Up at Liverpool he startled the head constable by releasing himself in a nude state from three pairs of closely fitting handcuffs and the door of his cell. This he did in six minutes, and besides he opened every other cell door along the corridor and changed a prisoner from one cell to another. Liverpool is still talking about him and his extraordinary exploits.

I am informed that Rachel Lowe has been scoring as principal boy at the Tyne Theatre, Newcastle. Her style is attractive and reminds one of Nellie Farren and Vestal Tilley combined. Her rendering of "Any Rags," a very attractive character song, is very good, and all the local contemporaries speak very highly of it. I predict a great success for Miss Lowe.

I hear that Buntz, of Buntz and Rudd, died suddenly of heart disease at Moscow, Russia, on Jan. 27. His death will be regretted.

REVSONOC.

THREE STAR AGENTS COMBINE.

Vaudeville artists in all parts of the world will be intensely interested in the announcement that those well-known agents, Jo Paige Smith, Robert D. Girard, and Richard Pittot have organized themselves as a firm, and will begin to do business on March 1, under the name of the International Vaudeville Agency. Their headquarters will be in this city, and they will do a general booking business for artists in every quarter of the globe. They will pay particular attention to handling the business of high-class acts for which they will be the exclusive agents, but their scheme will embrace turns of all kinds, so that a manager may secure any sort of a bill he may require at the shortest notice.

All three members of the new firm are well known, and all are men of wide experience in their special line. Mr. Smith has been invaluable to the Association of Vaudeville Managers since its organization, and knows the ramifications of the agency business from A to Z. He has transacted business with almost every act that has ever played in the best houses in this country, and is thoroughly familiar with the tastes of the public in every city from Maine to California. His advice to managers of theatres who contemplate changing their policy to vaudeville next season, and who are not familiar with the systems employed, will be very valuable. Mr. Girard has been the New York representative of the Orpheum circuit for many years, and is known among performers as one of the squarest men in the profession. His experience covers a long period, and he has used such discrimination in booking for the Orpheum circuit that that chain of Western houses has enjoyed an uninterrupted run of solid prosperity ever since he has been in charge of the bookings. He is a genuine hustler and spends a great deal of valuable time going to the various theatres in this city and Brooklyn to secure personal knowledge of the quality of the acts that he may be called upon to make contracts with. He takes nothing for granted, and uses his judgment coolly and deliberately. Mr. Pittot has come to the front in recent years as one of the shrewdest and wisest of European agents. His long and successful career as a performer has put him in touch with every European confidence of all the European artists whom he has so conscientiously represented in this country. He is now in Europe establishing a branch office and completing very important deals with several noted European performers. He will return in a few weeks with a trunkful of contracts that will mean a splendid start for the new firm.

The International Vaudeville Agency will have correspondents in every important city in the world and will thus be cognizant of any sensation that may spring up as soon as it appears. The main idea of all three members of the new firm is to conduct an absolutely reliable agency, run on strictly business principles.

BROOKLYN VAUDEVILLE.

George C. Boniface, Jr., and Bertha Waltzinger were the Orpheum headliners last week in a comedy sketch entitled "The Woman Who Hesitates is Won." The idea is not new, but in new form is still pleasing. Miss

VAUDEVILLE.

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This week, Feb. 23d. Pastor's Theatre, N. Y. City.

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For light comedian and character actress For Sale outright or on royalty. John Russell Davidson, Authors' Agent, 1125 Broadway, New York.

Waltzinger sang several songs in her own delightful way, and Mr. Boniface was as complaisant as ever. Cole and Johnson were in their element, for not only did they win honors in their own act, but the great majority of the songs on the bill are their compositions. Seidman do we see in vaudeville as good a character origination as that offered by Harry Gilfill as Baron Sanda. Second only to his character work are his imitations. They are capital, and won decided appreciation. Warren and Blumfeld scored an emphatic success. They were both in good form, and their "quips and snags" called forth much laughter. The big applause hit of the bill was made by Chris Bruno and Mabel Russell. Even after repeated encores the audience was loath to let them go. Their comedy is good, but it is in their songs and dances that they excel. Miss Russell was most attractively costumed, and sang some new songs in a charming manner. Bruno was in splendid form; his agile feet and eccentric dancing called forth unlimited applause. Will West has his specialty in pretty good shape, and his ability to sing cockney songs cannot be questioned. His "Pick" furnished good comedy; the "Pick" song still being the hit of the act. Harry Howard's songs and songs greatly pleased. His animals are now about the best in vaudeville. Rapoli and Mile, Lafina both pleased. This week, Pauline Hild, Marshall P. Wilder, Davis, Macaulay and company, Three Richards, Howard Brothers, Blockson and Burns, Three Dumondas, and Piccolo Midwets.

At Hyde and Behman's Clayton White, Marie Stuart and company again offered Paris. This is one of the best sketches in vaudeville, and is always sure of a big welcome. Mr. White is capital in his dual role and Miss Stuart, although evidently troubled with a cold, was as pleasing as of old. Pauline Taylor proved good support for John F. Kelly and Dorothy Kent. In their "bunch of clever nonsense," made their usual big hit. The addition of a song to their East Side character finish is an improvement. Gillett's dogs proved as interesting as ever, and were in splendid trim. Charles Kenna, with probably the most unique single act in vaudeville, scored a distinct hit. His material is original and fresh, and would "make good" anywhere. The Four Bards in their wonderful acrobatic work made a sensational hit. Leona Thumber and her honey bogie boys won instant favor. She had a song or two that was new; the rest always please. Crawford and Manning created much fun, and the Four Emperors of Sinecure in vaudeville, won favor. The Gansch Sisters are the best of their kind ever seen here. This week, Countess Bianca de Janesco, Quartette Basque, Frederic Reed and company, Rollman and Moore, Ward and Curran, Donahue and Nichols, Arnes Mahr, Saffor and Barbaretto, Sisters Kinkaid, and Parker's dogs.

At Watson's Covey Corner a good bill was in vogue. Probably the most pleasing number was that of James and Sadie Leonard in The Wrong Tin. It is a clever little bit, and gives good opportunity for displaying Mrs. Leonard's "dude" and her French singing and dancing. Marion and Pearl were capital, as were also Frank and Gladys. Fred and Don, the Brothers, Virginia Lee, Mackie, Wilson and Mack, and the burlesque The Greaser all won favor. Joe Bernstein and Yonnie Griffe entertained during the latter. This week, Leslie R. Russell, James, Jones, and La Velle, Tanner and Gilbert, Brown and Bartolotto, and Bigger and Dreher. Krausemeyer's Alley will be the burlesque offering with Tenly, Watson, and Jeanette Dances as the funmakers.

Keene's Fulton Street Theatre opened last week, and did good business throughout. The headliners were Robert Elliott, ably assisted by Margaret Fields and George Hoy, in one of Mr. Hoy's latest sketches. What's the Matter with Boston. The sketch proved satisfactory, and Mr. Elliott was capable in some rather "strange" acting. Maude Kennedy sang two of Mr. Keene's latest songs, and "An Revolt," which were rendered in her usually charming manner. The Sisters Meredith in their picturesque and clarity, in which they featured Towanda, scored an artistic hit. H. V. Fitzgerald in his lightning changes proved fairly startling, and thoroughly satisfied his audience. The Four Bards in their family, but ever welcome comedy act won decided favor. The Keene especially provoked much interest. Shorty and Lillian De Witt in their novel dancing and singing proved a good comedy offering. Hoy and Lee, with some excellent parodies and songs, and H. John and Le Ferre were welcome acts. This week, Louis Simon, Grace Gardner and company, Ross, Home and Lewis, Keno, Welch and Melrose, Rita Redmond, Nozier and Fowler, Johnnie Hoy, Shannon and Brown, and Toledo and Price.

VAUDEVILLE JOTTINGS.

Clinton and Wilson, song illustrators, are in their sixth week at the Electric Theatre, Stillwater, Minn. They will add a moving picture machine for the coming summer season, and have some good dates already booked.

Snyder and Buckley, while playing at the Orpheum, San Francisco, secured the double bass contrabass that was played by a local musician in Gilmore's Band sixteen years ago, and the only one in existence. They have added it to their act, and it is not only a real novelty but also a big laughing hit, as it is nearly twice as large as Mr. Buckley, who plays it. Snyder and Buckley will be back next week in April, and are booked up solid until next November.

The vaudeville features with the Fenberg Stock co. are Marie McNeil, Eva Gray, Grace Halliday, Cecile Cannada, Will J. Kennedy, and Mallory Brothers and Brooks.

Maxie Le Clair, of Casey and Le Clair, is making rapid progress in recovering from her unfortunate accident on Feb. 1. Everything points to a speedy recovery, according to statements issued by her attending physicians at Lebanon Hospital, corner Westchester and Oakfield avenues, Bronx, New York. Mr. Casey is still engaged with The Penny Mr. Dooley co.

Jeane Conthout began a concert engagement of one week with Mabel McKinley, opening Sunday, Feb. 21, at the Grand Opera House, Peoria, Ill. The co. includes Miss Conthout, Miss McKinley, and a pianist. The tour is under the management of Will Nash, of the Main Street Theatre, Peoria, and the co. will appear at the Auditorium, Galveston; Grand Opera House, Bloomington; and also in Springfield. Miss McKinley will be introduced by the Mayor of each city, making the engagement a social as well as an artistic event. Miss Conthout will open on the Keith circuit, for the second time this season, beginning March 7, at the Union Square Theatre, New York city.

The last picture taken of the late Senator Hanna in a public capacity shows him in earnest conversation with another member of the United States Senate, and was secured by the biographer. It was shown for the first time at Keith's last week.

Houdini recently made his sixty-first escape from jail at Liverpool, England, where he astonished the officials with his tricks. Every precaution was taken by the jailers, but the "handcuff king," after being stripped, handcuffed and locked in a cell, made his reappearance within six minutes.

Dan Daly's engagement at Chase's, Washington, last week was brought about by the fact and feminine ingenuity of H. Winifred De Witt. Mr. Chase's able managers, who came all the way from Washington for the sole purpose of securing Mr. Daly's service. Terms being no object, Miss De Witt held such a tempting stipend before Mr. Daly's dazzled eyes that he was unable to resist.

Eckert and Rex are now presenting their new act, The Land of Two Moons, by W. W. Frouser, which has scored handsomely everywhere.

Elsie Janis, as Little Elsie is now billed, having outgrown the "little," was the big feature on the bill at Rochester last week, her clever impersona-

VAUDEVILLE.

MAYME REMINGTON

And Her **BUNGLER** **BEAT**
BOO-LOO **BEDELIA'S**
ABIES **LEATS**

HASKELL'S TIPS, No. 23.—Don't lose any sleep over what somebody else gets. Get what you can for yourself (this does not necessarily apply to salaries alone), says that rascal—

LONEY HASKELL

Back again on the great Orpheum Circuit.

Loney Haskell has a splendid monologue, clean and bright, and for the most part the jokes are new. His bits of characterization are gems, and yesterday afternoon he had to wait several times until the audience laughed itself out.—Kansas City Journal. Feb. 21, Omaha; 28, Denver, then California.

EARL GILLIHAN and MURRAY TOM

Main Street Theatre, Peoria, Ill., Feb. 22-29.

AND AGAIN.

"High" were the steaks for which they played.

"Low" were the tips the waiters made.

"Jack" carried the money "they had to burn."

"Jame" was lost—the card wouldn't turn.

MORAL—Don't burn your money before you get it. (With apologies.)

JOE MYRA BUSTER KEATON

EDDIE SHAYNE, West. Rep. JO PAIGE SMITH, East. Rep.

Salem, Mass., this week—SECOND HEADLINER for Mr. Moore. Boston, next week, Old Howard.

BUSTER is a little TOT.

But BUSTER'S Johnny on the spot.

His parents, too (two), make such a "hit"

That the three combined are really "IT."

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Leave for Australia March 24, 1904.

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Prima Donna Soprano.

Leaves for Australia March 24, 1904.

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Refusing Offers Daily to Star.
Will commence, Nov. 1, a long engagement with Stoll and Moss Circuit.

Six Months in London
"A mighty clever impersonator, and when to her other imitations she added that of Eddie Foy, who had just preceded her, she took the audience by storm."
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Generally have one or two on hand.

M. B. LINDEMAN, P. O. Box 34, Brooklyn, N. Y.

and the assurance that "Jesse" Dandy as Hans Wagner is as good, if not better, than his predecessor in the part made the "Prince" as good as new. His inevitable "T'sin cinnati" came as unexpected and funny as it ever did in the days of yore. Indeed, further along in the second act sumptuous lips could be heard purred in the audience preparing to pronounce the magic word with him. He has the faculty of making even the members of the company indulge in a laugh occasionally, which, in itself, is a feather in the cap of originality.—Liverpool Daily Republican, Feb. 2, 1904.

This and many other criticisms of a like nature prove

"JESS" DANDY'S

great success as Hans Wagner in

The Prince of Pilsen.

Always address Tremont, N. Y. City.

tion of Anna Held, Dan Daly, Edna May, and Eddie Foy, whom she followed on the bill, captured her audience by storm. Miss Jones will visit England in the fall.

Eddie Weston, who will shortly finish his second season starring in A Hot Old Time, has secured from Johnny Ray the rights to Casey, the Fireman, the sketch written for the Rays by George M. Cohan. Mr. Weston, with his wife (Dessie K. Bessley) will present the act in vaudeville.

The Lord Chamberlain of London has issued a circular to the managers of the music halls warning them against allowing any songs to be used in which sentiments are expressed that are calculated to offend either the Russians or Japanese.

The performer known as Mina Aliz, who fell on Jan. 24 while looping the loop in an automobile at Madrid, Spain, died from her injuries on Feb. 18. The original Mina Aliz is now in New York. She was hurt while looping the loop, and the woman who has just died took up the act and assumed Mina Aliz's name.

Tony Pastor will shortly offer an act that will be produced by Dan Collier, Joseph Sparks, and Arthur O'Keefe. The sketch will be a scene from Under Cover, by arrangement with Edward Harrigan.

Stewart M. Bray announces that arrangements are almost completed for the erection of an immense hippodrome in New York similar to the one that is now so successful in London.

Vesta Tilley was ill with tonsillitis on Thursday evening last and was unable to appear at the Circle Theatre. Percy Williams has taken seven weeks of Miss Tilley's time, for which, it is said, he pays Liebler and Company \$2,000 a week. The little singer will sell for England on May 4.

Tim Murphy is sending out a series of three unique postal cards containing sketches of scenes in his new act. From Zaza to Uncle Tom, which he expects will be a bigger hit than The Bifurcated Girl.

Raymond Zel, the banjoist, will hereafter be known as G. R. Bookout. At present he is playing club engagements through the West, but has some good time booked in vaudeville.

Katelle Wordette was obliged to cancel three weeks' time on account of illness. The managers who were canceled have very kindly given Miss Wordette later time.

VAUDEVILLE PERFORMERS' DATES

Performers are requested to send their dates well in advance. Thanks will be furnished on application. The names of performers with combinations are not published in this list.

Abbott, Annie—Keith's, Phila., 22-27.
Adair and Dehn—O. H., New Bedford, 22-27.
Adams and Taylor—Keith's, Providence, 22-27.
Keith's, Boston, 22-27.
Addison and Livingston—Novelty, Denver, 22-27.
Adie's Lions—Polli's, Hartford, 22-27, Circle, N. Y., 22-27.
Aga—Victoria, N. Y., 1—Indefinite.
Aberna, The—Edison, Seattle, 22-27, Edison, Everett, Wash., 22-27.
Aldrich, Josephine—Empire, Hoboken, 22-27.
ALDRICH, CHAS. T.—Pastor's, N. Y., 22-27, Victoria, N. Y., 22-27.
All and Peiser—O. H., Jamestown, N. Y., 22-27.
All Hunter and All—West's, Peoria, 22-27.
Allen, Leon and Bertie—Harris', McKeesport, 22-27.
Allen, Earl and Violet—Avenue, Detroit, 22-27, Colonial, Cleveland, 22-27.
Allison, The—Trent, Trenton, 22-27.
Althea Twins—Keith's, N. Y., 22-27.
Armin and Wagner—O. H., Indianapolis, 22-27.
Ascott and Eddie—Keith's, Providence, 22-27, Keith's, Boston, 22-27.
Asa—Orph., Omaha, 22-27.
Avera, The—Proctor's, N. Y., 22-27.
Auz Edna—Victoria, N. Y., 22-27.
Avonia, The—Keith's, N. Y., 22-27.
Bailey and Madison—Keith's, Providence, 22-27.
Barnes, Paul—Keith's, Providence, 22-27.
Bayes, Nora—Keith's, Boston, 22-27.
Beano—Arcade, Toledo, 22-27, Orph., Terre Haute, Ind., 22-27.
Bedini and Arthur—Victoria, N. Y., 22-27.
Behman Show—Proctor's, N. Y., 22-27.
Bell and Oliver—Pastor's, N. Y., 22-27.
Bellman and Moore—Temple, Detroit, 22-27, Duquesne, Pittsburgh, 22-27.
Bergere, Valerie—Orph., New Orleans, 22-27.
Bernstein, Annie—Pastor's, N. Y., 22-27.
Bina and Blinn—Proctor's, 22d St., N. Y., 22-27, Orph., Brooklyn, 22-27.
Birnbaum, Arthur—Trent, Trenton, 22-27.
Bond, Frederick and Co.—and 3, Brooklyn, 22-27.
Boniface and Walsinger—Shea's, Buffalo, 22-27.
Bonifaces, The—Keith's, N. Y., 22-27.
Brooks Bros.—Pastor's, N. Y., 22-27.
BROWNIE WHISTLING TO—Chase's Wash., 22-27, Dockstadter's, Wilmington, 22-27.
Bruma and Clarke—Belle, Oakland, Cal., 22-27.
Brune and Nina—Springfield, Ill., 22-27, Columbia, St. Louis, 22-27.
Bryant and Serila—Main St., Peoria, 22-27.
Burke and La Rue and Inky Boys—Victoria, N. Y., 22-27.
Burkhardt, Lillian and Co.—H. and S., N. Y., 22-27.
Burnett and Burton—Casto, Lawrence, 22-27.
Burton and Burton—Memphis, Tenn., 22-27.
Bush and Gordon—Trent, Trenton, 22-27.
Cahill, Wm.—Orph., Brooklyn, 22-27.
Capitaine—Proctor's, 22d St., N. Y., 22-27.
Carleton and Terre—Duquesne, Pittsburgh, 22-27.
Carlin and Otto—Orph., San Francisco, 22-27.
Carmen Sisters—Shea's, Buffalo, 22-27.
Carmen Troupe—Keith's, Phila., 22-27.
Carr and Crowley—O. H., Decatur, 22-27.
Carson and Willard—Empire, Hoboken, 22-27.
Carter and Blufford—Proctor's, 5th Ave., N. Y., 22-27.
Casand and De Verne—West's, Peoria, 22-27.
Castellani and Hall—Proctor's, 5th Ave., N. Y., 22-27.
Cherry and Bates—Boston, Lowell, 22-27.
Clarke and Temple—Polli's, Bridgeport, 22-27.
Clayton, Jenkins and Jasper—Empire, Leicester, Eng., 22-27.
Clayton, Argyle, Birkhead, 22-27.
Clayton, White and Stuart—Chase's, Washington, 22-27, Keith's, N. Y., 22-27.
Clements and Hill—Proctor's, 22d St., N. Y., 22-27.
Clifford and Burke—Portland, Me., 22-27.
Clifford and Harvey—Mechanics', Salem, 22-27.
Clifford, Billy Single—Orph., Omaha, 22-27, Orph., San Francisco, 22-27.
Colby and Wa—Shee's, New Bedford, 22-27, Trent, Trenton, 22-27.
Colby Family—Arcade, Toledo, 22-27, Duquesne, Pittsburgh, 22-27.
Coleman, Al—Keith's, Providence, 22-27.
Columbian Trio—Empire, Leeds, Eng., 22-27, Empire, Newcastle-on-Tyne, 22-27.
Conway and Leland—Empire, Belfast, Ireland, 22-27.
Empire, Dublin, 22-27.
Craw, Mr. and Mrs. Gardiner—Keith's, N. Y., 22-27, Empire, Cleveland, 22-27.
CRESSY, WILL AND DAYNE, BLANCHE—Circle, N. Y., 22-27, Keith's, N. Y., 22-27.
Conor and Pearl—Proctor's, Newark, 22-27.
Cooper and Robley—Proctor's, 22d St., N. Y., 22-27.
Copeland and Valley—Standard, Fort Worth, Texas, 22-27.
Countess de Janene—H. and B., Brooklyn, 22-27.
Courtney, Jane—Park, Worcester, 22-27.
Crawford and Manning—H. and B., N. Y., 22-27.
Cunningham and Cord—Keith's, Phila., 22-27.
D's and D's—Park, Portland, Ore., 15-27.
Dagrell, Annie—Circle, N. Y., 22-27.
Daly, Carlos—Orph., Terre Haute, Ind., 15-27.
Daly, Eddie—O. H., Haverhill, Mass., 22-27.
Dancing Violinist, The—Moore's, Portland, Me., 22-27.
Mechanics', Salem, 22-27.
Darrow, Mr. and Mrs. Stuart—Dockstadter's, Wilmington, 22-27.
Dauphine, The Two—Portland, Oregon, 22-27.
DAVIS AND MACAULEY—Orph., Brooklyn, 22-27, Keith's, Phila., 22-27.
DAY, GEORGE W.—Orph., San Francisco, 22-27.
Deaves Marionettes—Circle, N. Y., 22-27.
Delmar, Carlotta—Keith's, N. Y., 22-27.
Delmore and Wilson—Hull, Eng., 22-27, South Shields, Eng., 22-27.
Delmore, The—Mines—Portland, Portland, 22-27, Mechanics', Salem, 22-27.
Delphine and Delmore—Keith's, Providence, 22-27.
Demolito and Belle—Englewood, N. J., 16—Indefinite.
De Mutha, The—Arcade, Toledo, O., 22-27.
Derenda and Green—Academy of Music, Pittsburgh, 22-27, People's, Cincinnati, 22-27.
Deveaux, Hubert—Mechanics', Salem, 22-27, Portland, Me., 22-27.
Dickson, Charles and Co.—Keith's, Providence, 22-27.
DOHERTY SISTERS—Hackney, London, 22-27.
Doyle and Fowler—Fulton St., Brooklyn, 22-27.
Donahue and Nichols—H. and B., Brooklyn, 22-27.
Donovan, Fanny—Proctor's, 22d St., N. Y., 22-27.
Doukley and Rhode—Pastor's, N. Y., 22-27.
Doyle and Granger—Pastor's, N. Y., 22-27.
Downs, T. Nelson—Victoria, N. Y., 22-27.
Drane, Sam—Casto, Lowell, 22-27.
Duncan, S. O.—Orph., New Orleans, 22-27.
Dupress, Odette, Baltimore, 22-27.
Eckert and Berg—Majestic, Grand Rapids, Mich., 22-27.
Edwards, Sam and Co.—Trent, Trenton, 22-27.
Eldora—Nelson, Springfield, 22-27, Park, Worcester, 22-27.
Eldridge, Press—Keith's, N. Y., 22-27, Duquesne, Pittsburgh, 22-27.
Empire City Quartette—Lyceum, Phila., 22-27.
Evans, May—Keith's, Providence, 22-27.
Evans Trio—Star, Hamilton, Can., 22-27.
Erskin, Wallace and Co.—Proctor's, 22d St., N. Y., 22-27.
Everett Sisters—Standard, Beaumont, Texas, 22-27.
Fadette's orchestra—Keith's, Providence, 22-27.

Falks and Simon—Avenue, Pittsburgh, 22-27.
Ferguson and Mac—Orph., N. O., 22-27.
Ferry—Broadway, San Francisco, 22-27.
Fields and Martin—Howard, Boston, 15-27.
Fields and W. J. L., N. Y., 22-27.
Fields, "Happy"—Fanny, Nottingham, 22-27.
Fields, W. C.—Tivoli, Cape Town, Jan. 30-March 10.
Filion and Errol—Orph., San Francisco, 22-March 5.
FISHER, MR. AND MRS. PERKINS—Pastor's, N. Y., 22-27, Duquesne, Pittsburgh, 22-27.
Fiske and McDonough—Columbia, Cincinnati, 22-27.
Fitzgibbon-McCoy Trio—H. and B., Brooklyn, 22-27.
FLETCHER, CHARLES LEONARD—London, England, 8-Sept. 5.
Flores Troupe—Circle, N. Y., 22-27.
Ford and Wilson—Empire, Cleveland, 22-27, Grand, Indianapolis, 22-27.
Foy and Clark—Keith's, N. Y., 22-27.
Foy, Eddie—Chase's, Washington, 22-27, H. and B., Brooklyn, 22-27.
Franklin, Irene—Proctor's, 125th St., N. Y., 22-27.
Fraser and Mac—Empire, Newcastle-on-Tyne, 22-27.
Frey and Fields—Howard, Boston, 22-27.
Furlong, Caprice and Lenox—Nelson, Springfield, 22-27.
Gay, F. L.—Standard, Houston, Tex., 22-27.
Gensaro and Theol—Empire, Glasgow, 22-27.
George, Charlotte—Orph., Omaha, 22-27.
Gerald and Errol—Frit's, Portland, Ore., 22-27.
GILKIN AND MURRAY—Main St., Peoria, 22-27.
Gillon and Hart—Park, Worcester, 22-27.
Girard and Gardner—Orph., San Francisco, 22-March 5.
Glenroy, Jas. R.—Pastor's, N. Y., 22-27.
Godfrey, Mary and Co.—New Haven, 22-27.
Poll's Bridgeport, 22-March 5.
Goldsmith and Hoppe—Atlantic Garden, N. Y., 22-27.
Goldman's Cats and Dogs—Victoria, N. Y., 22-27.
Gordon and Hayes—Novelty, Oakland, 15-27.
Gordon, Video and Flynn—Keith's, Phila., 22-27.
Gottlieb, Fred and Amy—Keith's, N. Y., 22-27, Keith's, Providence, 22-27.
Grant, Sydney—Colonial, Cleveland, 22-27, H. and S., N. Y., 22-27.
Great Gay—Standard, Houston, Tex., 22-27.
Green, Geo. T.—Proctor's, 22d St., N. Y., 22-27.
Gregson—Kitt—Pawtucket, 22-27, Keith's, Phila., 22-27.
Hall, Artie—H. and S., N. Y., 22-27.
Hallen and Fuller—Orph., Omaha, 22-27.
Hampton, Mary and Co.—Portland, Me., 22-27.
Harmony Four, The—Empire, Edinburgh, 22-27, Empire, Glasgow, 22-27.
Harper, Desmond and Bailey—Keith's, Providence, 22-27.
Harris and Walters—Pastor's, N. Y., 22-27.
Hart, Sadie—O. H., London, Can., 22-27.
Harris, The—Park, Worcester, 22-27.
Haskill, Loner—Orph., Omaha, 22-27, Orph., Denver, 22-27.
Hathaway and Walters—Proctor's, 22d St., N. Y., 22-27.
Harvey and Co.—Trent, Trenton, 22-27.
Hawth and Kevla—Unique, Stockton, 22-27.
HELEN, A. EDITH—Empire, London, Eng., 18-March 5.
Herrmann, Adelaide—Polli's, Waterbury, 22-27, Polli's, Bridgeport, 22-March 5.
Hill, Wallace—Plymouth, 22-27, Palace, Bristol, 22-27.
Hodge, Hall and Co.—Empire, Hoboken, 22-27.
Keith's, Phila., 22-March 5.
Hobbs, The—Tivoli, N. Y., 22-27.
Hoey and Lee—Fulton, Brooklyn, 15-27.
Holmes and Waldron—Edison, Missoula, 22-27.
Howard, Harry, Ponce—Circle, N. Y., 22-27.
Hughes and Hazleton—Lyceum, Phila., 22-27, Odion, Baltimore, 22-27.
Hughes, Mr. and Mrs. Gene—Shepherd's Bush, London, 22-27, Holloway, London, 22-27.
Hume, Ross and Lewis—Cook's, Rochester, 22-27.
Huntley, Four—Orph., Toronto, Can., 22-27.
Janis, Elsie—Shea's, Buffalo, 22-27.
Jennings and Jewell—Empire, Westminster, B. C., 22-27.
JOHNSTONS, MUSICAL—Lyceum, Phila., 22-27, Monumental, Baltimore, Md., 22-27.
Jones, Morris—Novelty, Salt Lake City, 22-27.
Juzgling Johnsons—Nouveau Cirque, Paris, March 1-31.
Kestons, Three—Mechanics', Salem, 22-27, Keith's, Pawtucket, 22-March 5.
Kelly and Annette—San Jose, Cal., 15-27.
Kelly and Kent—Boston, Lowell, Mass., 22-27, Cook's, Rochester, 22-27.
Kelly and Masser—Cineograph, Spokane, Wash., 15-27, Star, Walla Walla, 22-March 5.
Kelly, Claude—Blinn, Santa Anna, 22-27, Cineograph, Los Angeles, 22-March 5.
Kenna, Charles—Empire, Pittsburgh, 22-27, Portland, Me., 22-March 5.
Keno, Welch and Melrose—Fulton St., Brooklyn, 22-27.
Kenton, Dorothy—Proctor's, 125th St., N. Y., 22-27, Proctor's, Albany, 22-March 5.
Keruch and Ballard—Grand, Indianapolis, 22-27.
Klein-Orph.—Proctor's, Park, Youngstown, 22-27, Avenue, Pittsburgh, 22-March 5.
Kronan Trio—Kansas City, 22-27.
La Moine, The—Empire, Bradford, 22-27.
La Tour, Irene and Zaza—Proctor's, 22d St., N. Y., 22-27.
Lace and Alma—Pastor's, N. Y., 22-27.
Lacenta and De Vere—People's, Lowell, 22-27.
Lamonta, The—Keith's, Boston, 22-27.
Lane, Chris—Howard, Boston, 22-27.
Lattimore and Kelly—City O. H., Fort Haron, 22-27, Muskegon, 22-March 5.
Latina—Victoria, N. Y., 22-27.
Lawrence, Al—Olympic, Chicago, 22-27, Haymarket, 22-March 5.
Le Clair, Harry—Avenue, Pittsburgh, 22-27.
Lee, The—Grauman's, Stockton, 22-27.
Leon and Adeline—Keith's, N. Y., 22-27.
Leonard, Gus—Casto, Lowell, 22-27.
Leonard Sisters—Boston, 22-27.
Linton and Lawrence Sisters—Avenue, Pittsburgh, 22-27.
Littlefield, Marion—Keith's, Phila., 22-27, Keith's, Providence, 22-27.
Litchfield, Mr. and Mrs. Neil—Orpheum, Kansas City, 22-27.
Little and Pritskow—Proctor's, 5th Ave., N. Y., 22-27.
Lloyd, Herbert—Keith's, Boston, 22-27, Moore's, Portland, 22-March 5.
Loken, Four—Watson's, Brooklyn, 22-March 5.
Lynch and Jewell—Keith's, Providence, 22-27.
Lyon Howard and Crosby—Shee's, New Bedford, 22-27.
Macdonald, Jas. F.—Keith's, N. Y., 22-27.
Mack, Eddie—Keith's, Phila., 22-27.
Maginley, The—Keith's, Providence, 22-27.
Mahr, Agnes—H. and B., Brooklyn, 22-27.
Mann and Wilbur—Keith's, Phila., 22-27.
Mantell and Lamb—Grand, Reno, Cal., 15-27.
Marcel's Art Studies—Columbia, Cincinnati, 14-27.
Marion and Pearl—Proctor's, 5th Ave., N. Y., 22-27.
Marionettes, The—O. H., London, Ont., 22-27, Lesman, Joliet, 22-March 5.
Marlowe, Plunkett and Co.—Keith's, Boston, 22-27.
Marriott Twine—O. H., London, Can., 22-27.
Marsh and Sarsen—Main St., Peoria, 22-27, Olympic, Chicago, 22-March 5.
Marshall—Mystic, Woonsocket, R. I., 22-27.
Martini and Maximilian—Keith's, Phila., 22-27.
Keith's, N. Y., 22-March 5.
Martinet and Gro—Keith's, N. Y., 22-27.
Martyn—O. H., London, Can., 22-27.
Messenger Boys Trio—Proctor's, 22d St., N. Y., 22-27.
MURPHY, MR. AND MRS. MARK—Orpheum, Ulica, 22-27.
McCord, Lewis—Shea's, Buffalo, 22-27.
McCue and Cahill—Keith's, N. Y., 22-27.
McMahon's Watermelon Girls—Park, Worcester, 22-27.
McWatters, Tyson co.—Proctor's, Albany, 22-27.
Melville and Stetson—Victoria, N. Y., 22-27.
Menifee, Johnstone and Co.—Empire, Cleveland, 22-27, Olympic, Chicago, 22-March 5.
Millman Trio—H. and B., London, Can., 22-27.
Mitchella—Keith's, Phila., 22-27.
Montell, Chas.—Casino, Paris, France, 22-27.
Moran and Crane—O. H., London, Can., 22-27.
Morton, James J.—Empire, Hoboken, 22-27.
MOTOGIRL, LA CREATRICE—Hansa, Hamburg, Germany, 1-March 31.
Mudge, Eva—Empire, Hoboken, 22-27.
Murphy and Francis—Keith's, Phila., 22-27.
MURPHY AND WILLARD—Trent, Trenton, 22-27.
Murtha, Lillian LeRoy—Casto, Lawrence, 22-27.
Musical Simmons—Star, Brooklyn, 22-27.
Nahron's—Keith's, Phila., 22-27.
Nation, Carrie—Shee's, New Bedford, 22-27.
Nawn, Tom and Co.—Polli's, Bridgeport, 22-27.
Neff and Miller—Ballard, Wash., 22-27.
Nella, Ruth—Dockstadter's, Wilmington, 22-27.
Newell and Niblo—Columbia, Cincinnati, 22-27.
Newman, Minnie and Mae—Empire, Butte, 22-27.
Unique, Salt Lake City, 22-March 5.
New York Comedy Four—Gavety, Brooklyn, 22-27.
Nirvana—Orph., San Francisco, 22-March 5.
Nowlan-Ellis Trio—Haymarket, Chicago, 22-27.
Nugent, J. G. and Co.—Columbia, Cincinnati, 22-27.
Orleans, Two—Victoria, N. Y., 22-27.
Orville and Frank—Watson's, Brooklyn, 22-27.
Otto Bros.—Portland, Me., 22-27.
Owley and Randall—Keith's, Phila., 22-27.
Palmer, Lew—O. H., London, Can., 22-27.
Pantini—Victoria, N. Y., 22-27.
Parker, Bert—Crown, Fort Worth, Texas, 22-27.
Parker's Dogs—H. and B., Brooklyn, 22-27.
Pelot—Keith's, Phila., 22-27, Keith's, Boston, 22-March 5.
Peching Bros.—Keith's, Phila., 22-27.
Peters, Phil and Nettie—Colonial, Cleveland, 22-27, Orph., Ulica, 22-March 5.
Pierce and Malise—Shea's, Buffalo, 22-27, Shea's, Toronto, 22-March 5.
Premier Trio—Comedy Quartette—Keith's, Phila., 22-27.

Prentice Trio—O. H., Portsmouth, N. H., 22-27.
Pucka, Two—Shee's, New Bedford, 22-27, Trent, Trenton, 22-March 5.
Quartet Basque—H. and B., Brooklyn, 22-27.
Rackett and Hazard—Star, Bermuda, 22-27.
Radford and Winchester—Edinburgh, Scotland, 22-27.
Empire, Glasgow, 22-March 5.
Rama and Arno—H. and S., N. Y., 22-27.
Randolphs, The—Crystal, Colorado Springs, 22-27.
Rapoli—Circle, N. Y., 22-27.
Raymond, Alice, Trent, Trenton, 22-27.
Raymond and Caverly—Proctor's, 125th St., 22-27.
Redding, Francesca—Haymarket, Chicago, 22-March 5.
Redmond, Rita—Fulton St., Brooklyn, 22-27.
Remington, Marine and Her Bumble Bee Babies—Empire, Hoboken, 15-20.
Reynard, Ed F.—St. Paul, 22-27, Minneapolis 29-March 5.
Reed Birds, The—Circle, N. Y., 15-20.
Rice and Elmer—Orph., Los Angeles, 22-27.
Rice Family—Polli's, Hartford, 22-March 5.
Richards, Three—Orph., Brooklyn, 22-27.
Rio Bros.—Columbia, Cincinnati, 22-27.
Robbins, James—Pastor's, N. Y., 22-27.
Roberts, Four—Ballard, Ballard, Wash., 22-27, People's, Seattle, Wash., 22-March 5.
Robisch and Childers—People's, Seattle, 22-27, Edison, Seattle, 22-March 5.
Roger and Dolan—Proctor's, 5th Ave., N. Y., 22-27.
Rogers and Lavine—Metropolitan, Tampa, Fla., 8-27.
Rooney and Francis—Keith's, Phila., 22-27.
Rosa, Hume and Lewis—Fulton St., Brooklyn, 22-27.
Rosa and Dunbar—O. H., London, Can., 22-27.
Russell and Bucklee—Circle, N. Y., 22-27.
Russell, Phil and Carrie—Haymarket, Chicago, 22-27.
RYAN, THOMAS J. AND RICHFIELD, MARY—Proctor's, Newark, 22-27, Keith's, Phila., 22-March 5.
SABEL, JOSEPHINE—Tivoli, London, March 7-12.
Sailor and Harbette—H. and B., Brooklyn, 22-27.
Sato, O. K. Circus Varieties, Göttingen, 15-27.
Saunders, Chalk—Portland, Me., 22-27.
Schenck Bros.—H. and S., N. Y., 22-27.
Seack, Sisters—Park, Worcester, 22-27.
Seymour and Dunce—Argyle, Birkhead, Eng., 15-27.
Shannon and Browne—Fulton St., Brooklyn, 22-27.
Shaw, Alice and Daughters—Park, Worcester, 22-27.
SHERMAN, DAN AND MABEL DE FOREST—Empire, Cleveland, 22-27, Grand, Indianapolis, 22-March 5.
Sherr, J. W.—Pastor's, N. Y., 22-27.
Simon, Gardner and Co.—Fulton St., Brooklyn, 22-27.
Sisters Gausch—Chase's, Washington, 22-27.
Sisters Howard—N. Y., Jan. 18—Indefinite.
Sisters Wore—Victoria, N. Y., 22-27.
Sloan and Wallace—H. and S., N. Y., 22-27.
Smedley Sketch Club—Main St., Peoria, 22-27.
Smith and Kessner—Pastor's, N. Y., 22-27.
Smith and Powell—Keith's, Phila., 22-27.
SNYDER, GEO. R. AND BUCKLEY, HARRY—Orph., Los Angeles, 22-March 5.
Snissel Bros.—Shee's, New Bedford, 22-27.
Stebbins, Hal—Columbia, St. Louis, 15-27.
Stewart, Cal—Proctor's, 22d St., N. Y., 22-27.
St. Cluze Bros.—Portland, Me., 22-27.
Stinson and Morton—Victoria, N. Y., 22-27.
Sullagley Bros.—Keith's, Providence, 22-27.
Sullivan and Phelps—Columbia, St. Louis, 22-27, O. H., Chicago, 22-March 5.
Swan and Bamhard—Empire, Hoboken, 22-27.
Suehrd, Mr. and Mrs. Palace, Bristol, 22-27, Palace, Bristol, 22-March 5.
Talbot and Roberts—Empire, Cleveland, 22-27, Columbia, Cincinnati, 22-March 5.
Tannen, Julius M.—Proctor's, 5th Ave., N. Y., 22-27.
Thayer, Geo. H. and Gardner, Mass., 22-27, Haverhill, Mass., 22-March 5.
Thomson, Harry—Orph., San Francisco, 14-27, Los Angeles, 22-March 5.
Thorne, Mr. and Mrs. Harry—Polli's, Bridgeport, 22-27, Feb. 5.
Three Troubadours—Proctor's, 5th Ave., N. Y., 22-27.
Thurston, Howard—Orph., N. O., 22-27.
Tilley Vesta—Circle, N. Y., 1-27.
Timnell and Kilment—Peck's, Oakland, 22-27.
Tipton and Preble—Fulton St., Brooklyn, 22-27.
Tomkins, William—Shee's, New Bedford, 22-27.
Toozoon Araba—Keith's, Phila., 22-27.
Trask and Murray—Blinn, Winnipeg, Can., 22-27.
Tribadours, Tribadours, Chicago, 22-27.
Tucker, Billy—Palace, Chelsea, 22-27.
Valmore and Horton—Empire, Cleveland, 22-27.
Vance, Charles—Chase's, Washington, 22-27, H. and B., Brooklyn, 22-March 5.
Walton, Max—H. and S., N. Y., 22-27.
Wallace, Flo R.—Howard, Boston, 22-27.
Wallace and Marlette—Orph., Omaha, 22-27.
Ward and Curran—H. and B., Brooklyn, 22-27.
Waters and Blanchard—Circle, N. Y., 22-27.
Wartenberg Bros.—Temple, Detroit, 22-27.
Waterbury Bros. and Tenny—Keith's, Phila., 22-27.
Watson, Hutchings and Edwards—Shea's, Buffalo, 15-27.
Webster's Minstrel—Mines—Cook's, Rochester, 22-27.
Webb's Sals—Empire, Hoboken, 22-27.
Welch, Zen—Keith's, Phila., 22-27.
Welsh, Charles and Jennie—O. H., London, Can., 22-27.
Wenona and Frank—Proctor's, Newark, 22-27.
West and Van Sicken—H. and S., N. Y., 22-27.
West, John A.—Empire, Toledo, 22-27.
White and Simmons—Orph., Kansas City, 22-27.
White and Stuart—Empire, Washington, 22-27.
WIDDER, MARSHALL P.—Orph., Brooklyn, 22-27.
Williams and McBurne—Polli's, New Haven, 22-27.
Wilson and Davis—Howard, Boston, 22-27.
Wincherman's Bears—H. and S., N. Y., 22-27.
Woods, The—Keith's, Providence, 22-27.
World's Trio—Keith's, Phila., 22-27.
Yalta Dora—Orin Bros., Cincinnati, 10.
Young America Quartette—Queen's, Gateshead-On-Tyne, Eng., 22-27.
Zink, Adolph—Proctor's, 5th Ave., N. Y., 22-27.
Ziska and King—Orph., San Francisco, 22-27.

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Mena, Ark., a railroad town of 5,000 inhabitants, prides itself on its new theatre, the Davis Opera House, which has just been completed. An opening attraction is wanted, and is promised a crowded house at fancy prices. Louis Hopp will manage the theatre.

The Opera House at Wash. Ind., will close in April with its first repertoire company of the season. Manager J. M. Harter has some open time in the meantime.

The Ray Exchange, at 129 West Forty-second street, can supply complete companies for summer stock theatres. They are now organizing these companies.

Manager with capital is wanted to purchase an interest in a play with a catchy title, by J. C. Room 710, 3rd Broadway.

M. J. Jordan, the original Caliphos in Mrs. Fiske's production of Mary of Magdala, will retire from the company Feb. 27, and can be engaged for the rest of the season.

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CUES.

Whitman and Davis will play a Spring engagement of six weeks in Man to Man.

Edward Poland will continue with By Right of Sword, playing the part of Bennett, which he originated in the New York production.

Harry T. Lee and Bert V. Wallace, two members of the Aubrey Stock company (Western), who were out of the cast for six weeks on account of illness, rejoined the company at Auburn, N. Y., last week.

Grace Cahill, formerly with the Robert Mantell company, is convalescing at St. Augustine, Fla., after a severe attack of pneumonia.

Claude Soares recently played Macduff, taking the place of Ralph Cummings, who was ill, at a few hours' notice, with John Griffith's Shakespearean company.

Peretta has been sent for by Baker, of Columbus, O., to pose for his St. Louis Fair exhibit of photos. Her mother, Bertine Robinson, of the Aubrey Stock, Auburn, N. Y., was selected by the same artist for the Chicago World's Fair exhibit, and her picture took first prize, winning Baker his World's Fair medal.

Captain Dope—or, as it is gloomily remembered here, Captain Dieppe—was a great failure in London last Monday night as it was at the Herald Square and Empire theatres. Even Anthony Hawkins, its author, was not called out.

George C. Pearce retired from the cast of the Fox Grandpa company, Feb. 20.

J. Ivan Myers, formerly of the Earl of Pawtucket company, has been seriously ill of typhoid pneumonia at his apartments on Twenty-fourth Street, New York. But he is improving.

Frederick Burton, of the Sky Farm company, was in New York last week for a few days' rest, and reports good business through New England.

Bernhardt Neimeyer, who has just closed a seven weeks' engagement with Thomas Jefferson in Rip Van Winkle, holds the distinction of having acted as stage-manager for the company and also of having played four parts in five acts. Mr. Neimeyer was engaged to manage the stage and to play his former role of Cockles, but owing to a change in the cast he was suddenly called upon to play three other parts. Prior to this engagement Mr. Neimeyer played with Tim Murphy in The Man from Missouri.

An English version of M. Brieux's La Robe Rouge, called The Arm of the Law, was produced at the London, Garrick, last Monday night, with, of course, "great success." The play in London which is to come into C. Frohman's hands for America that will not be "a great success," according to the obliging cable, will be a novelty. Violet Van Brugh is said to have made a mild success in Rejane's part of Yvette, while Arthur Bourchier as Mounon was ill suited.

Winifred Holt, a society woman, entertained eleven blind persons at the Majestic Theatre last Tuesday night. They seemed to enjoy the production, and other blind folk are to be similarly entertained by Miss Holt.

Rehearsals of The Ruling Power, by Elwin Barron, began last Tuesday. Katherine Kennedy is to be the star, supported by Aubrey Boncourt. The first performance will be at the Garrick, March 14.

C. W. Maxwell, formerly manager of the Klylea Theatre, Tipton, Ind., now closed, has accepted the position of manager of the Opera House at Steubenville, O.

Mrs. Grace Marion Flint, wife of Herbert Flint, the hypnotist, was taken ill at Council Bluffs, Ia., and is now spending a few weeks with Mr. and Mrs. W. M. Saurage, in Alton, while recuperating. Mr. Saurage was formerly manager for the Flint.

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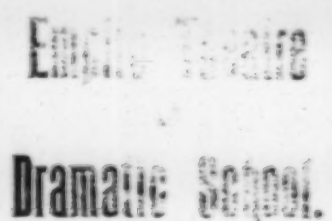
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